



# S. S. STEWART'S BANJO & GUITAR JOURNAL

## MUSICAL SELECTIONS

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UNIVERSITY CADETS' MARCH, Banjo	Planque
LILLIAN POLKA, Guitar	Frey
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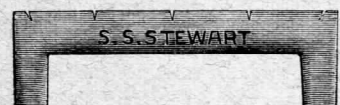


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## BANJO TEACHING.

Banjo Teaching, as a business or profession, although not a "lost art," is something of a modern one.

There are many good and true Teachers scattered throughout the different cities, and their number is constantly being added to. Many of these succeed in making quite a good business in teaching Banjo, Guitar and Mandolin; as these instruments are akin, and work very harmoniously together. When a teacher is competent to give instruction on the three instruments named, and is a clever performer upon, say, two of them, he can, if together with musical ability, he possesses a fair amount of *tact* and business ideas, generally succeed in securing a good business after establishing himself for a time in any city or town that contains a few persons of musical inclinations.

To attempt the building up of a musical business in a town composed of dolts, and persons without taste for music, should of course, be avoided; as there is manifestly little use in attempting to interest people in anything of which they lack comprehension. Therefore it is clear that no teacher with business ideas, or *tact*, would attempt to locate in a place of that character. We will suppose that a teacher, a good performer on the Banjo, capable of reading music and teaching from the rudiments upward—and with a fair knowledge of the Guitar and Mandolin, though possibly not an "expert" performer on either of the latter, wishes to locate in some town or city, with a view to building up a business. He hears of a place where there are many persons of musical taste, and where it is thought likely that a good number of pupils can be had. If he fortunately has one or two friends in the community—persons of some influence and acquaintance with musically inclined residents, he can generally succeed in securing a few pupils to begin with, before "opening a studio," or having un-

dertaken any considerable expense. This may be accomplished through giving a private performance at some musical friend's house, thus interesting those listening to his music, and creating in them a desire to become performers. He may then make known his terms for lessons, prices of instruments, musical books, instruction sheets, etc., and thereby open a field for operations. After becoming in a manner established, it is possible to branch out, widen the field and sphere of the work, by giving a select concert or *musical*. A small club may be organized, composed of Banjo, Mandolin and Guitar performers; one evening in each week being set apart for practice and rehearsals. A well organized Banjo Club, appearing at select entertainments, is as fine a medium for securing pupils as a teacher can have. Musical people upon hearing a good performance by such an organization are apt to become interested and attracted towards the instruments used, and finally led to taking up their study.

It cannot be too strongly impressed upon the minds of teachers the importance of organizing from among their pupils small or large clubs, and drilling them regularly. It is not only a good thing for the teacher, but also an excellent thing for the pupils; and now that plenty of suitable music adapted to such organizations can readily be obtained, as well as suitable instruments, the work of organization is made very much easier than it has ever been before. Then, there is Farland, the soloist, too well known to teachers, by this time, to require special mention. It has been found whenever and wherever he has appeared in concerts, the business of the banjo teacher has taken a fresh start. A teacher who could take so narrow a view of the field as to prefer not to engage a player like Farland, through fear of people hearing a better player than himself, is not likely to progress very far in his profession. And yet we have heard of just such teachers. Of course, in every profession and in all

lines of business there must always be a number of unsuccessful persons. The reason, perhaps, that a large proportion of music teachers are unsuccessful, is because of lack of *tact*, business ideas and enterprise. Enterprise and liberality are necessary to the successful teacher as much as to the successful man in any other business or profession.

True, music teaching is often a laborious and trying profession to follow. Yet it can be followed successfully, much more readily and with much greater ease by a teacher in the possession of *business ideas*, as stated, than by the narrow minded one. A teacher who will not use the books or music sheets of any writer but himself, is one of the short sighted kind—narrow contracted, biased: just such a one as the man who saw a penny close to his nose, but couldn't see a larger sum a little further off. Some time ago a teacher of this kind got up, or attempted to get up, a Concert. To advertise it he had a rubber stamp made, and did all his printing with this hand stamp—that, too, on the cheapest quality of paper. It is needless to state, that very few attended the concert, and that it was a financial failure. Such advertising would not have been fit for a peanut vender. Poor paper, poor ink, and poor printing, suggest a poor quality of goods, and such printing for a concert would be apt to suggest, to many, a poor entertainment. So it is with the business cards of some teachers. They make use of either a rubber stamp, or very poor presswork. A cheap, slovenly looking card presents the appearance of cheap teacher, cheap lessons, "simple method," "two for five" kind: intelligent persons do not want that kind.

Again, in advertising in either local or musical papers, great mistakes are often made. It is a very great mistake to suppose that a small card in one or two papers, inserted for a few weeks or months, is going to make your name and business known far and wide. The world is large and people are busy; so much occupied with their own

affairs that it often requires repeated telling of a thing to impress it upon their minds.

It is a great mistake to think that a dollar or two spent in advertising must come right back with fifty or a hundred per cent. interest added. Perhaps a teacher will say, "I spent ten dollars in advertising in the papers, and all I got was one pupil." Well, that is very good. If this one pupil proved an apt one, and the teacher gave him proper attention, doubtless more would follow. Sometimes a lawyer wins one case for a client, and this one case leads to fame and fortune. The "simple method" teacher, of course, should not look for anything more than transient advertising—for such teachers can expect nothing more than an ephemeral vocation, bound sooner or later to evaporate. And it will also be found that the pupils who support the "simple method," or other "fake teacher," are not the same intelligent class that supports the legitimate music teacher. The Banjo is worthy of proper representation, and as a man may be known by the company he keeps, so is an instrument judged by the uses to which it is put, and by its associations. Teachers and performers should bear this in mind, and aim to create a higher ideal among their pupils and the votaries of the Banjo.

### GREGORY ON "PRACTICAL FINGERING FOR THE BANJO."

Mr. George W. Gregory, the well-known banjoist and teacher, of 543 Fifth avenue, New York, is engaged in preparing a work on *Practical Fingering for the Banjo*, the publication of which we hope to begin in the *Journal* at an early date—possibly in our next issue, No. 86.

There are hundreds of banjo students in different parts of the United States and elsewhere who will hail this announcement with delight, as there exists much confusion at present upon the subject of proper right and left hand fingering as applied to the banjo.

Mr. Gregory being recognized as a high-class banjo player and teacher of the instrument of many years' experience, and being in addition a musician possessing an analytical and well-trained mind, is well qualified to write upon this subject. Those among our readers who have heard "The Gregory Trio" perform, have been impressed with the power and beauty of the music produced, and with the brilliancy of execution displayed by Mr. Gregory and his expert and talented disciple, Mr. Farmer, and as the banjo is now taking high

rank in musical circles, and the days of the "old time plunk" are numbered and finished, the banjo is to be studied and practiced on the same musical principles as any other high-class musical instrument.

### DOMINGA I. LYNCH.

One of our best Philadelphia musicians and guitarists is Miss Dominga Lynch, of 4224 Chestnut Street, West Philadelphia.

This lady showed at a very early age a most decided talent for music, singing correctly all the melodies from popular operas before she had reached her fourth year; but, being a somewhat delicate child, no application to the study of music was exacted or even permitted until she had passed the years of childhood.



Some five years ago she took up the study of the guitar under Ferrar, a Spanish virtuoso, at Paris, but the lessons were cut short by her returning unexpectedly to Philadelphia. Here she took up the study of *theory*, receiving her diploma at the musical academy of Prof. R. Zeckwer, and has since given her attention to teaching the piano and guitar. Her instruction under such masters, both in Europe and America, has enabled her to acquire a practical knowledge of several instruments, which knowledge she takes great pleasure in simplifying and imparting to her pupils, transposing and arranging music in a rapid, satisfactory manner.

Signor Lapetina, the mandolinist, has secured her as one of his guitar teachers at

his musical school, where she will be actively engaged during certain hours of the day during the present season. With the enthusiasm she possesses for her profession, there is little doubt of her future success in a career which has begun under such encouraging auspices.

It may be well to state that Miss Lynch offers three free scholarships each year—guitar, theory and piano—to any three persons musically, but not financially, endowed. It is her purpose also to organize a guitar club, and any one personally interested may address her as above.

### TO THE "EDITOR OF THE JO."

In No. 5 of "The Jo," published in London, England, the editor comes at me with a vengeance, and doubtless is congratulating himself upon having "squelched" me. To begin with, "Editor of the Jo" says he has used turpentine to clean *grease* from "vellums." In the article that I criticised, and in which he advised the use of turpentine for cleaning heads, I do not think he used the word "grease," and as he says I have evidently never used it, or I would not be so ready to expose my ignorance, &c., I will state *emphatically* that I did try turpentine many years ago and proved conclusively to myself, at least, that for cleaning the head of a banjo, turpentine is not a success. If there is any doubt in the mind of the reader, let him try it and be convinced as to whether it will or will not injure the tone of his banjo. "The Editor" then goes on to say, "Did you give the instrument its name that you are so piqued at our harmless abbreviation?" In reply I will say, no, I did not name it, but *did you invent* the instrument that you take it upon yourself to change its name?

I never had the pleasure of meeting "Editor of the Jo," but believe I am safe in saying that I played the banjo before he was born, and have watched closely its progress from infancy to its present state of perfection. I might say I was raised with one in my hands, and considered it an honor to be able to write music for and play the banjo at a time when it was almost a disgrace to be seen carrying one on the street. This was many years before Levy, the cornet player, in England refused to play on the same stage where a banjo was tolerated. I have seen and owned banjos that were certainly among the first made, and surely ought to know a banjo when I see it, and do not think "Editor of the Jo" should blame me for objecting to having an instrument like the "closed back" called a banjo.



I have before me a cut of a "Dobson closed back banjo," and also No. 4 of the "Jo," containing cuts of two zither banjos. If there is any difference between them I fail to see it. They are at least closely related. The "Jo" in a former issue, stated, "The only practical difference between the Dobson and the Zither is, that the vellum head of the latter is ingeniously placed so as to be flush with the rim of the outside case." How does the "Editor of the Jo" reconcile this statement with the one he makes in No. 4, that "the Dobson was years ago relegated to the pawnshop and rubbish pile to give place to the Zither banjo?" "Editor of the Jo" sticks so closely to the name "Jo" that I am half inclined to think that he took a fancy to "Jo-Jo, the What is it?" Half Man, half monkey. His "Jo" is certainly half guitar and half something else.

Speaking of America's best players, Editor says: "We may, therefore, be pardoned if we assume that Miss Winifred Johnson, Mr. James D. Bohee and others, are a fair sample of what America has produced." As the Editor does not name the "and others," I will pass them by. I never heard of Miss Winifred Johnson (by that name.) But, bless your soul, "Editor of the Jo," Jim Bohee is "not in it." I often heard him, particularly in 1876, during the Centennial, at Philadelphia. I spent about four weeks there. Bohee played in a basement at the corner of Chestnut and Eighth Streets, and also at a variety show opposite the Centennial grounds. He wanted to be considered a rival of Horace Weston, but could not play in the same week with "Old Horace." If I am not GREATLY mistaken, Bohee told me that he did not play by note. Bohee's style of playing would not suit here at all now, and I think we have dozens of players in America who can play "all round" him. I might say hundreds of better players, but as I have not heard him in eighteen years I will keep on the safe side. The Editor may say, "Ah! but Bohee has improved since you heard him in America." I will say right here, so have we, and being right "in the swim" we improve more rapidly here in that line than any other place on the face of the earth. "Editor of the Jo" goes on to say, "It is all very well, sir, to shut yourself away from the light of day and say the sun has ceased to shine, but you can't get people outside to share your opinion." This is with reference to what can be done on the "Zither Banjo." I surely have all the sunlight I want when I have specimens of

music published for the banjo in England. Outside of this I notice that almost every number of the "Jo" contains some banjo music. I have nothing to say for or against it. It is immaterial to me whether they publish their music in the English or American key. I can read and play it as readily in one as in the other, and I have a pupil fourteen years old, who, if he could not play at sight any of their pieces that have thus far come under my notice, I would never give him another lesson.

"Editor of the Jo" considers me very ignorant when I doubt H. R. H., the Prince of Wales' ability to play the banjo, and says: "Every English player is aware, and so are most Americans, that His Royal Highness is a capable player, &c." This may be so, as far as the term implies in England, and my remarks above will also apply to the fact that Mr. J. D. Bohee was his instructor. I will go even further: I defy "Editor of the Jo" to name one "capable banjo player" in America who will claim J. D. Bohee as his instructor. The fact that His Royal Highness is the Prince of Wales and thrums the banjo a little does not make him a banjo player by any manner of means. "His Royal Nibbs," Grover Cleveland, the President of these great United States, has a wonderful reputation as a fisherman. While it may be true that he now and then catches a Tom cod, an eel, and once in a while a sucker, I don't believe he ever caught a whale. As regards my having a busy and slack season, "Editor of the Jo" has accused me in several instances of showing my ignorance. He certainly shows *his* ignorance when he imagines that I am giving banjo lessons, and, no doubt, will be surprised when I tell him that I have not followed banjo teaching as a business for ten years, and in that time have had but three pupils. Notwithstanding this fact, I do not think there is a man in America who keeps better posted or more eagerly devours every detail pertaining to the banjo, its music and players.

I am not at all vexed because the "Jo" is meeting with success. Not at all. I am always pleased to see those succeed who are working in the interests of the banjo, but I will never admit that the closed-back affair is a legitimate banjo, and I will no more allow an Englishman to force upon me a "Zither Banjo," than our forefathers allowed the "Editor of the Jo's" forefathers to load them down with an obnoxious tea tax in 1773.

A. BAUR.

Brookville, Pa., Oct. 31st, 1894.

## P. W. NEWTON'S GUITAR WORK.

Newton's Practical School of Harmony for the Guitar, which was begun in No. 77 of the *Journal* (now out of print), has been continued in each number serially, and has proved more than interesting to many of the guitar students among our readers.

Owing to the fact of the opening pages being now unattainable—the *Journal* containing the first instalment being out of print—we have decided to issue the work in book form, complete, as soon as the author can finish the manuscript. Should this occur before No. 86 of the *Journal* is ready for press, no more of this work will be contained in these pages, but instead, the announcement of the complete work.



GEORGE CARR.

George Carr, whose portrait heads these lines, is one of the most popular banjoists of the new school or new era in banjo music. He has been for some time past located in Scranton, Pa., where he has a large class of pupils on the banjo, as well as a mandolin and guitar class. Mr. Carr has made a special study of the methods of fingering originated by A. A. Farland, the well-known banjo virtuoso, and is highly recommended as a teacher of the banjo as the following recommendation from Mr. Farland will show:

SCRANTON, PA., Sept. 29, 1893.

This is to certify that I have thoroughly explained my method of teaching the banjo to George Carr, of this city, and I find, after examining him, that he is fully competent to teach the banjo thoroughly according to my method, as set forth in "Farland's National School for the Banjo."

ALFRED A. FARLAND.

Mr. Carr gave a grand "Farland Banjo Concert" some time ago, being one of the first teachers to give a classical concert of this character, thus displaying his enterprise and musical foresight. From the date of this concert—the musical public having an opportunity to hear what could be done on a banjo—pupils in banjo playing began to multiply rapidly, until now there exists a great and growing interest in banjo music of a higher order than was known at any time before in the vicinity of Scranton.

Those interested will find Mr. Carr at his new studio, situated in the Library Building, to which he recently removed from his former location at 427 Spruce Street, in order to secure larger and finer accommodations for his increasing business.

## FADS AND FANTASMS.

The following clipping shows the drift of things, if one can read between the lines.

The banjo is now being studied *a la* Farland, Gregory and other artists.

Those who had never heard good banjo playing could stand the attempts at banjo picking put forth by society belles and other would-be players, but after hearing genuine music on a banjo it becomes worse than torture to have to listen to butchery.

Farland has made one of the most successful musical tours of this country with his Stewart Banjo, playing classical music and showing the people what legitimate banjo music really is. Therefore there must be a lull in society's attempts at playing until its votaries have stocked up with greater ability as performers. We pity the æsthetic harp if it is obliged to fall into the hands of the ex-banjo "would-bes."

The following is the "clipping" referred to:

### The Harp Is the Fad.

From the New York Recorder:

Fashions in musical instruments are as changeable as in the cutting of garments.

A few years ago it was the banjo and its "plunketty plunk" that was intruded on all possible and impossible occasions.

That detestable fad has gone by, however, and so has the "grippe."

In its place is coming one of the sweetest and most difficult of all the instruments essayed by amateurs—the harp.

The requirements for success with this instrument are so many and so rarely found in combination that we are not likely to be harped to death.

A beautiful hand and arm, a sweet, rich voice and indomitable perseverance are necessary.

Given, however, all these attributes and an artistic temperament, the fair harpist can count among her admirers every one except "the man who hath no music in himself."

## GEORGE BAUER.

The engraving below presents to the reader the handsome countenance of Mr. George Bauer, manufacturer of the Bauer Guitars and Mandolins, instruments which are now becoming quite popular and noted for their many fine qualities, although they have been but a comparatively short time before the public.

Mr. Bauer, although a young man, has had an experience covering several years in the musical instrument business, having been connected with the well-known houses of J. C. Haynes & Co., Boston, Mass., and J. E. Ditson & Co., Philadelphia, for some fourteen years. Recently, as announced in the *Journal*, the rooms at No. 1016 Chestnut Street, Philadelphia, were taken by Mr. Bauer as headquarters for the sale of the



GEORGE BAUER.

Bauer mandolins and guitars, strings, cases and trimmings for these instruments. Here also is carried a full line of Stewart Banjos, for which instrument Mr. Bauer has during the past year acted as representative to the trade, taking orders from the dealers with whom he comes in contact in selling his own line of goods, the Bauer guitars and mandolins. Lately it has become necessary to open a branch office in New York City, which is located at No. 20 West 14th Street, and which is in charge of Mr. Frederick J. Bauer, a nephew of the subject of this sketch.

That the Bauer guitars are in all respects high-class instruments, requires only an inspection by the experienced player to convince him without further endorsement, and the prices, when the fine quality of workmanship and musical quality of tone is considered, are really so low that one who de-

sires a really choice instrument can not be so foolish as to delay long in deciding in his choice of a Bauer guitar over any other guitar manufactured. In these instruments we have the ultimatum of the finest of the wood workers' art, with the acoustical properties of the woods well worked out and blended without the defects of over seasoning the wood. Here, in the Bauer guitar, we have an instrument of delicate tone—sensitive—ready to respond to the lightest touch of its strings, while at the same time sonorous—rich and well blended in its harmony. Truly, indeed, no one could find fault with such an instrument as the Bauer guitar, even those of the lowest price.

The mandolins—well, we have spoken of them in former editions of the *Journal*, and we can even go further now and say that they improve with age and careful use, for we have found such to be the fact. We may also state that many little points about the mandolins have been improved upon, and that the Bauer mandolins are finer today than ever before.

Said a prominent guitarist to the writer recently, "I think the Bauer guitar a magnificent instrument, and were it not that I am married to another maker, I should surely use the Bauer from now on."

It will not be a great while before they will all be using the Bauer guitars, because of their very fineness.

## MAYS AND HUNTER.

### "CLASSIC BANJOISTS."

Parke Hunter, the young and talented banjoist, formerly of Danville, Ill., and C. L. Mays, formerly of St. Louis, Mo., have joined forces, and are now known as Mays and Hunter, the classic banjoists. These young gentlemen render some exceedingly enjoyable music, much of which is of a classical, or semi-classical nature, and together make a fine musical team, so to speak. The work they are doing cannot fail to be of service to the "banjo world," as it is beyond the ordinary level of banjo music, and all who aim to elevate the sphere of banjo playing, we think justly entitled to merit the respectful consideration of our readers and banjo players and students generally. There yet remain a vast number of people who have not heard the banjo well played and who do not fully know what a good musical instrument the banjo is, and, therefore, it follows that there is plenty of room in the musical world for all the good players that may come upon the scene at the present time, and if banjoists generally will but work to-



gether in harmony, there is little reason to doubt that the next decade will witness a far greater advancement in banjo art than has yet been known or realized as possible.

## THE BANJO TALKS.



Just look back to '53,  
I was then, as now you see—  
A "plunk."

But things have changed since then, and I've grown so your grandfather would scarcely recognize me. In fact, I've grown both ways at once; I've grown bigger in musical development, and smaller and handsomer in size and shape. That makes three ways, don't it?

Then I've grown out of recognition of Grandfather Foggy; that makes four ways. Yes; times have changed, and I've changed, too. There's no pig skin stain on my velum now, and the ladies, bless their hearts, handle me without gloves.

Bless your hearts, dear children, wouldn't grandma have been scolded if she had plunked on my ancestors' strings when she was a girl? But in that day we had no wheelresses, that is, no young ladies riding bicycles. Yes; times have changed. Old Dr. Darwin's baboon ancestors have grown up to be great big boys and girls, so I don't see how any one can cast stones at me. I was never a monkey, although I may have been a three-string gourd. I have no blue blood in my pig skin 'tis true, neither have I monkey blood. To-day I am pre-eminently respectable, and I advise those who live in "glass houses" to exercise caution. I may have descended from a cheese box, but from a baboon—never.

## A. A. FARLAND, THE BANJO VIRTUOSO;

His Concert Tour with his Stewart Banjos  
—A Complete Success.

A. A. Farland opened his Western Concert Tour in San Francisco, Cal., on the evening of September 17th. To attempt a chronicle of the events as they occurred, or to reprint all the newspaper notices, reports, comments, &c., would occupy, of course, a far greater amount of space than we have at our disposal; but the following newspaper accounts and extracts will give the reader a pretty fair idea of how the banjo and its virtuoso have been received through the great western country and elsewhere.

Farland's classical music on the banjo has opened the musical eyes of many to the wonderful powers in a good banjo, and the time is now at hand when this instrument will be treated with the same respectful consideration that other instruments receive. Those interested in the banjo and its progress should peruse all of the following reprints:

From the *S. F. Morning Call*, August 19th, (before the arrival of Farland).

### The Great Masters Banjoed.

Charles Morrell and Albert Marks announce that they have engaged for a series of concerts the banjoist, Alfred Farland, who deals solely in the higher class of music, and has got all the great "swells" at his fingers' end. He admits only such names to his programmes as Rossini, Dvorak, Beethoven, Chopin, Paderewski, Wienlawski, Moskowski, Schubert, Bach, Haydn, Mendelssohn. Think of the strings of a plantation banjo occupied with Beethoven's Sonata, Op. 30, No. 3—allegro assai, moderato, allegro vivace; Chopin's Polonaise, Op. 40, No. 1, and Bach's Sixth Violin Sonata—preludes, minuetto, giga! And yet it is said Farland can interpret this classic music with a fair measure of fidelity. Will not the mind of the oldsters take a turn back while listening to him and think of the time the banjo was associated only with such melodies as—

Gimme de gal wid de blue dress on  
De white folks call Susanna;  
She stole my heart and away she's gone,  
Way down in Louisiana.

From the *Morning Call*, September 18th:

### Farland, the Banjo Soloist, Scores a Success.

No concert that has been held in Metropolitan Temple in many weeks past has been the occasion of such enthusiasm as was displayed last night at the debut in this city of Alfred A. Farland, the banjo virtuoso.

The attendance was unusually large, and the reception which was accorded the artist was demonstrative of the fact that the instrument of plantation fame is rapidly losing its unpopularity and making its way to the front to keep pace with the ting of the mandolin.

Mr. Farland understands the handling of his instrument perfectly, and performs some of the most difficult selections, such as the final allegro from

Rossini's "William Tell" overture, with comparative ease. His execution is marked with much expression and finish, thus relieving the agony of ordinary banjo sol's.

From the *Chronicle*, S. F., Sept. 18th:

Alfred A. Farland, the banjo virtuoso, gave his first concert in this city last night at Metropolitan Hall to a large audience. He was assisted by Mrs. L. Cadenasso, vocalist; Signor J. Ramirez, bandurria soloist, and the Olympic Mandolin, Guitar and Banjo Club. Mr. Farland plays with the greatest technical skill of any banjo player before the public. His execution is an exhibition that should interest all musicians, whatever their predilections. The Beethoven sonata, Op. 30, No. 3, with the three complete movements, allegro assai, moderato and allegro vivace, proved a surprise to those who imagined classical compositions impossible on the banjo. Farland interpreted Beethoven with the taste and expression of an artist. The banjo in its crude form of former years was forgotten. The musical tone was surprisingly new and delightful. Throughout the slower passages the tremolo, which gives the banjo a resonance, sustained the tones. In the rapid parts the notes were played with an accuracy and effect which were remarkable.

From the *Daily Report*, S. F.:

The Farland banjo concert at Metropolitan Hall last night was a complete success. The audience, which had gathered largely through curiosity, was delighted with the star of the evening. Probably not one among them had the faintest idea Mr. Farland would live up to the promises of his advance agent as to Beethoven, Verdi and Mendelssohn. But he did, and through his wonderful speaking banjo, convinced all that the great masters could be interpreted on that simplest of instruments. The Beethoven "Sonata," with its three movements, was a revelation. Hearing was believing in this case. "William Tell," "Cradle Songs," "Auld Lang Syne" and several other numbers were beautifully played, and each and every one was encored and doubly and triply encored. Mr. Farland can congratulate himself on his success of last night. It was earned before an audience inclined to coldness and doubt, which makes the success a double victory.

From the *Examiner*, S. F., Sept. 18th:

### The Banjo's Ole Bull.

Alfred A. Farland, the famous eastern banjo virtuoso, made his first appearance in San Francisco at Metropolitan Temple last night, and his renditions were veritable revelations to the audience. He demonstrated himself a master of the instrument, and the audience became so enthusiastic as to recall him three and four times after each appearance.

Mr. Farland is the only person in the world who plays classical music on the banjo. The programme included some of the masterpieces of Beethoven, Dussek and Rossini, and he responded to the encores with the "Miserere" from "Il Trovatore," "Auld Lang Syne," varied, Hauser's "Cradle Song," Chopin's "Nocturne," and Paderewski's "Minuet Lantqu." It is impossible to describe Farland's power. His manner is quiet and his music is delicate.

From the *Los Angeles Express*, Sept. 26th:

### The Farland Recital.

An informal little recital was given at Bartlett's Music House last evening by Farland, the banjoist,

which was a revelation to those present. No one who has not heard Farland has any idea of the rare treat in store for him. Mr. Farland only plays classical music, and the banjo in his hands is quite equal to a violin. Mr. Farland has a permanent engagement in New York City, and this evening the recital he gives at Unity Church will be the only occasion of his playing in Los Angeles. Among the very delightful numbers rendered last evening was "Miserere," from "Il Trovatore," which was simply perfect. No one should miss hearing him.

From the Los Angeles Times :

#### Farland, the Banjoist.

Farland, the banjoist, gave a press reception last evening at Bartlett's Music House, on Spring Street. During the evening Mr. Farland rendered several selections on the banjo, which truly demonstrated his masterly style of managing the instrument. Among other things, Mr. Farland played one of Beethoven's sonatas and the "Miserere," from "Trovatore," which ably contradicted the general opinion that the banjo is only suited to music of the lower order. Mr. Farland gives a recital this evening in Unity Church, after which Prof. C. S. Delano and the Ideal Banjo Club, will tender him a reception at Ebinger's.

From the Daily Leader, Redlands, Cal. :

The marvelous handling of the banjo by Alfred A. Farland was something that will not again be repeated on a Redlands stage for many days to come. He was encored after every number, and his closing piece, "Home, Sweet Home," with variations, went thrilling deep into the musical hearts of those present.

From the Los Angeles Herald :

The Unity Church, in spite of good attractions elsewhere, was the scene of the most remarkable concert that has been given here in years, by the banjo virtuoso, Alfred Farland. He is a young fellow of about 26 summers, whose execution is something bordering on the marvelous. He played the allegro vivace from the last half of Rossini's overture to William Tell with a degree of expression that cannot be described. An encore greeted him, and he responded with "Auld Lang Syne" with brilliant variations.

His second work was with one of Beethoven's sonatas, in which he fairly outdid himself, and gave one of Chopin's nocturnes and a berceuse for an encore. His third selection was one of Mendelssohn's concertos for the violin, in which he dwarfed everything but Musin and Remenji by comparison. He then gave the "Miserere," from "Trovatore," and one of Haydn's sonatas as encores.

Mr. Farland is certainly an exceptional performer, and his solos are something beyond the comprehension of those who have not heard him. The Herald trusts this will not be this talented young gentleman's last appearance in this city.

From the S. F. News-Letter :

Alfred A. Farland, the famous banjoist, gave his first concert in this city at Metropolitan Hall, Monday night. Farland's renditions of music of the higher order was a revelation to the skeptical ones of the audience who had always associated the banjo with the minstrel and variety stage. He is beyond a doubt the greatest banjo performer of the day, hav-

ing a rapidity and truthfulness of execution that are phenomenal. He played Beethoven's sonata, Op. 30, No. 3, in its entirety, the allegro vivace from the "William Tell" overture, "La Matinee," a rondo by Dussek, and a number of encores of the same high musical standard. The Beethoven number was exceptionally enjoyable, the phrasing and delicacy of expression showing Farland to have the soul of a true artist.

From the San Jose Mercury :

The auditorium of the Unitarian Church was crowded with an appreciative audience last evening to hear Alfred A. Farland, the banjo recitalist, and all were most highly pleased, for he revealed to them what beautiful music can be called from a banjo by a master hand. Mr. Farland was on the programme only three times, but the audience compelled him to play nine times before they were satisfied, and then some of them clamored for more. At the close of the programme the audience remained seated, and applauded until the artist responded twice more.

From the St. Helena Star :

The audience was then given another treat by Mr. Farland, he giving the allegro assai and allegro vivace movements of Beethoven's sonata, No. 30. Again his reappearance was demanded, and "Home, Sweet Home," with variations, was played. The always sweet and pathetic strains were doubly so as they left the banjo at his touch, and every one was thunderstruck at the wonderful achievements of Mr. Farland.

From the San Jose Daily Herald :

The large audience that attended the Alfred A. Farland banjo concert last evening at the auditorium of the Unitarian Church, was treated to something in the musical line which can safely be said has never been their pleasure heretofore.

For his first number Mr. Farland gave the allegro movement of the overture from Rossini's "William Tell." In it he proved himself to be a thorough master of the technique of the instrument, and his performance was most finished and æsthetic.

He plays in an easy, graceful manner and has a wonderful execution. He is a wonder, a perfect master of the banjo, and his playing revealed unknown possibilities in an instrument which until recently was supposed to be fit only for the negro minstrel and for the thrumming of plantation melodies.

Never has a greater artist on his instrument reached California than Mr. Farland. His testimonials and notices have been quite elaborate, but the half has not been told. Each number given was a distinctive triumph in artistic completeness and a successive surprise to the audience, the secret of his success seeming to be, first, a high appreciation of the selections chosen, and second, an insight into the possibilities of the instrument which up to the present time belongs to him alone.

At a STUDENTS' RECITAL, held in Maple Hall, Palace Hotel, San Francisco, Cal., on Thursday evening, October 11th, Mr. Farland rendered the following programme. The hall was filled, and the audience remained intently interested throughout the entire recital. DOES THIS LOOK AS IF THE BANJO WERE "ONLY A NEGRO INSTRUMENT?"

#### PART I.

1. 8th Sonata.....Beethoven
2. Largo.....Handel
3. Polonaise, Op. 40, No. 1.....Chopin
4. Nocturne, Op. 9, No. 2.....Chopin
5. Spanish Dances, Nos. 1, 2 and 3.....Moszkowski
6. Serenade.....Schubert
7. Overture to Wm. Tell (Allegro vivace) Rossini

#### PART II.

1. 6th Sonata. Preludio: Minuet; Gigue, Bach
2. Serenata.....Moszkowski
3. 2me Polonaise Brillante.....Wienawski
4. Minuet a l'Antique.....Paderewski
5. Gipsy Rondo.....Haydn
6. Valse, Op. 64, No. 2.....Chopin
7. Concerto, Op. 64, Allegro Molto Vivace Mendelssohn

The following is what was said about this recital in the *Morning Call*, San Francisco, October 12th :

### STUDENTS OF THE BANJO.

#### How They Watched Alfred A. Farland's Technique.

The banjo is an instrument seldom regarded with any of the respect due to art. Indeed, until recently, it has been looked upon principally as an adjunct to the warblings of cork-blackened "minstrels."

But the banjo has risen lately in the social scale, and last night in the hands of Alfred A. Farland it attained to the dignity of being watched by many eyes with positive respect. The occasion was a students' recital given by the banjo virtuoso in the Maple Hall of the Palace Hotel. The audience filled the room, and those students of the banjo who were so fortunate as to secure front seats, watched the technique of the virtuoso with as much absorbed interest as in musical centers one sees crowds of enthusiastic students watching the hands and even the gestures of famous pianists. In fact, the Maple Hall seemed to be filled with people craving to become banjo virtuosos.

Mr. Farland played through a long programme with his usual virtuosity. His music was all classical or semi-classical, and he gave an interesting performance of every number. In his tempos he did not always restrict himself to those indicated by the composer for the original instruments. In some of his Chopin selections composed for the pianoforte, for instance, he accelerated the original tempo, but on the light and airy banjo the effect was artistic. R. Fletcher Tilton accompanied the banjo soloist sympathetically.

From the *Morning Oregonian*, Portland, Ore.

#### A Fine Banjoist.

Alfred A. Farland treated about 300 people to some remarkable banjo playing last evening at Arion Hall. It was a revelation of the capabilities of the humble instrument, for instead of the conventional strumming of negro ditties he drew from the strings the grandest of harmonies exquisitely shaded and full of expression. The "Wilhelm Tell Overture" and Beethoven's "Eighth Sonata" in two movements, were played with effect as pleasing as if they had been rendered by a grand piano or a violin or any other note-sustaining instrument, instead of by the jerkey-noted banjo. Mr. Farland did it by rapid vibration of the finger, and proved himself able to sustain a note in a way both pleasing and



musicianly as long as the string would last. Hearty applause testified to the immensity of the hit he made.

From the *Daily Ledger*, Tacoma, Wash.:

### Classical Music on a Banjo.

Financially, the benefit to the Tacoma Library given last night at the Tacoma Theatre was not a success. There were hardly enough people in the house to pay expenses. Those who did attend, however, were treated to one of the most brilliant musical entertainments of the season. Alfred A. Farland, the banjo virtuoso, was the sole artist to appear, but his playing was of a character seldom to be heard. One has no idea of the capabilities of the banjo until he hears it in the hands of Mr. Farland. That gentleman seems able to do with the simple instrument what many musicians are not able to do with the violin. The most difficult of classical music is rendered by him with all the delicacy of shading and fineness of execution of a Paganini or a Musini. To hear him is a revelation.

From the *Tacoma Morning Union*:

### Farland at the Tacoma Theatre.

Those who went to the Tacoma Theatre last evening expecting to see a banjo performer as generally seen on the stage in minstrel performances or a trick player juggling with his instrument, were mistaken, but those who went to hear an artist interpret the finest classical music on an instrument which he loves, and of which he is perfect master, both in expression and execution, had their highest hopes realized. Notwithstanding the object of the performance was to aid a very deserving home institution, the public library, and the high reputation of the performer, the audience was small, but it made up in appreciation what it lacked in numbers, and Mr. Farland held them almost breathless during the rendition of each number on the programme, and at the conclusion of each the applause would have done credit to a house of ten times the number. Where every selection was a gem there can hardly be a selection of the best, but those that seemed to impress the audience most were the selection from "Il Trovatore" and the overture from "William Tell."

From the *Daily Picayune*, New Orleans:

### A BANJO MAESTRO.

Alfred A. Farland Delights a Large Audience at a Novel Concert.

To the layman, the banjo as an instrument of music is little thought of, but to an artist it can speak in language so earnest and pathetic as to enthral the listener. Such was the case last night at Odd Fellows' Hall, where a banjo virtuoso, Mr. Alfred A. Farland, gave his first concert in this city. The hall was comfortably filled by an enthusiastic audience, who expectantly waited to hear the banjoist who had selections from Chopin, Wieniawski and Rossini on his programme. They were certainly not disappointed, for Mr. Farland is a marvel in his line. The programme was short, but varied, and was opened by the Invincible Banjo, Mandolin and Guitar Club in a pretty overture. Mr. Theo. Maginnis followed with a stuttering recitation, which was true to nature. Mr. Farland came next with the overture from "William Tell" as his number.

In appearance Mr. Farland is slight, clean-shaven, with a dark, deep eye, denoting the artist. His fin-

gers are long and tapering, suited to the difficult fingering of the strings. His interpretation of the overture was a marvel. His fingering was almost marvelous, and throughout it all, like a thread of gold, the melody wound itself, rich, full and charged with magnetic expression. At times the piano solo notes could be heard clear and full, and difficult it would have been to tell from the outside whether it was or not a piano playing. As an encore he gave the "Non Ti Scordar di Me," from "Trovatore," the vocal score being clearly heard from amid the orchestration. His other numbers were "Polonaise No. 40" and "Nocturne No. 9," by Chopin, giving as an encore "My Old Kentucky Home," with variations, closing with Wieniawski's "Polonaise Op. No. 2," with an encore of a "Cradle Song," by Hauser.

Chopin's "Polonaise," as well as his other number from Wieniawski, showed up well the technique and tempi of which he is possessed, and captivated the audience at a bound. Chopin's beautiful "Nocturne No. 9" and the "Cradle Song" by Hauser were his best rendered pieces. They combined to a great degree, especially the "Nocturne," the technique and delicate phrasing, while the "Cradle Song" brought out the full force of the real artist. Under his fingers, scales, chords, thirds and an intricate mass of variations fell from the banjo to suddenly die into a soft, beautifully phrased melody, soon again to swell into one harmonious crash, leaving the audience expecting the finale.

Undoubtedly Mr. Farland is a musician and artist, who feels what he plays, and to whose instrument he holds his audience captive.

From the *Times Democrat*, New Orleans:

### An Artist on the Banjo.

What proved a most perfect musical selection and a revelation as to the capabilities of the banjo as a medium for the interpretation of classical music, attracted a large audience to Odd Fellows' Hall last evening.

Mr. Alfred A. Farland, who has been called, not without justice, the only banjo virtuoso, is touring the United States on his third season, and visits New Orleans for the first time professionally. In the programme last evening Mr. Farland had the assistance of some of the best local amateur talent.

As a performer on the banjo Mr. Farland certainly develops the really delicate possibilities of what has generally been classed as a crude musical instrument, and shows its right to a place with the guitar and even the violin. Certainly there has never been heard in New Orleans before any one who is the artist on the banjo Mr. Farland showed himself to be. The secret of his success seems to be a mastery and appreciation of the high class selections chosen, and an insight into the possibilities of the instrument never heretofore developed.

Of the programme last night the execution of the overture to "William Tell" and the "Polonaise" and "Nocturne" of Chopin were especially pleasing to musical critics, the violin effects secured in the latter being simply marvelous to those who have heretofore been unfamiliar with such work.

From the *Saturday Review*, Des Moines, Ia.:

The idea has long been prevalent that the banjo, as an instrument for anything more than the "plunk, plunk" of an accompaniment was not to be thought of. This impression was dispelled from the minds of an audience well filling the Y. M. C. A. auditorium Tuesday evening in honor of the appearance

of Alfred A. Farland, the banjo virtuoso. Owing to necessity the order of the published programme was changed. Mr. Farland occupied the entire first part and his performance was simply marvelous. His selections included pieces that required execution of the very highest order, and the finished manner in which they were presented was a revelation. The sincere applause greeting each rendition attested the appreciation of his hearers. He responded to encores in a pleasing manner, and made enthusiastic admirers of all in attendance. He was unaccompanied.

From the *Iowa State Register*:

The concert at the Y. M. C. A. Tuesday evening was an event which called forth a large audience. The occasion was the Farland-Newell orchestra concert. A. A. Farland played selections, such as Bach's Sixth Sonata, in three movements, and others of classic atmosphere, demonstrating beyond a doubt that the banjo can be successfully used for the higher class of music.

### "A 19th CENTURY MIRACLE."

This is what Manager Quilp, of the Louisville, Ky. Auditorium, says of the Banjo playing of

### A. A. FARLAND, ON HIS STEWART BANJO.

LOUISVILLE, KY., Nov. 9, '94.

MR. A. A. FARLAND,

DEAR SIR:—The motto of my Auditorium is "FOR GREAT ATTRACTIONS ONLY."

I consider it not only a pleasure, but also an honor, to add your name to the list of great attractions which have played at my Theatre since it was opened by the Booth and Barrett Co., week of Sept. 23, 1889.

For \$1000.00 I would not give up the artistic pleasure derived by me from your two Recitals. You are indeed "The Paderewski of the Banjo." You play on the banjo, compositions of the great composers, that musicians (until they hear you with their ears and see you with their eyes) would deem it insanity for any one even to attempt on that instrument,—so obedient to your will,—and by your magic touch those compositions are rendered with a precision, with a delicacy of phrasing, which is truly marvelous,—indeed, a miracle of the 19th Century.

Yours Faithfully,

DANIEL QUILP, *Manager*

The Princeton University Banjo Club, composed of seventeen members, will make an extended tour, starting about Dec. 17.

This Club is well equipped with Stewart Banjos and Banjeaurines. They use 2 first Banjos, 1 Piccolo Banjo, 7 Banjeaurines, 6 Guitars and 1 Contra Bass. The Concert Tour will cover over 6000 miles, and will be accomplished in about three weeks' time, in a private train of four cars.

The Mandolin and Glee Clubs will accompany the Banjo Club on the tour, making in all a company of 55 men, all under the management of Mr. Harold McCormick, of Class of '95.

The Concert Tour will take in Colorado Springs, Denver, and other western cities.

## Reminiscences of a Banjo Player.

TWENTY-THIRD LETTER.

BY A. BAUR.



As I have previously stated in these letters—should I undertake to reply personally to all the inquiries I receive concerning the banjo, it would necessitate the employment of expert stenographic clerks. I make it a rule to reply to all letters received, but cannot answer all questions by mail that are asked. Of course, I could reply to every person writing me if I answered all letters in their order; and I have a number of times determined to do so; but when a letter gets to be six or eight months old I feel backward about replying, and think it better not to reply at all than to be considered tardy in answering correspondence. I would like, however, to impress upon the readers of my letters, that were it in my power to do so, nothing would give me greater pleasure than to write each and every correspondent a long letter, answering fully and in detail, every question asked of me.

I must, like the rest of you, strive to “keep the wolf from the door,” and with this object in view, I write personal letters to all that I consider the most important inquiries, for enlightenment. I am glad to see so much interest being taken in the advancement of the banjo, and I am convinced that the “seekers after knowledge” are of the class that take no stock in learning to play the banjo “by ear,” if such a thing is possible of accomplishment. I have received quite a number of inquiries concerning the degree of rapidity in which certain movements should be executed. As most of these persons seem to be sincere, I would say to them, that in my opinion, the easiest way to gain knowledge in that direction would be to obtain a *Metronome* and a good musical dictionary. With these two articles at hand, I do not see how it would be possible for the beginner not to learn readily the *tempo* of any strain or piece. Without time, any musical composition is a meaningless jumble; of course, with *time*, must be taken *expression*, which is the quality in a composition or performance which appeals to our feelings; taste or judgment displayed in rendering a composition

and imparting to it the sentiment of the author. Without these two essential points, the performer had better not be heard.

I had a letter a short time since, in which the writer asked me the meaning of “*Andante quasi allegretto*.” The definition of this Italian phrase is “an *andante* nearly as rapid as *allegretto*.” Now, as “*allegretto*” is defined as “rather light and cheerful, but not as quick as *allegro*,” it would indicate that the strain marked “*andante quasi allegretto*,” should be played somewhere between *andante* and *allegro*, and as there is no *allegretto* movement marked on a metronome, the performer must be guided by the scale which is marked on the metronome. I take it for granted that most of my readers have seen a metronome, but fearing that some of them may be at a point where such an instrument is not obtainable, I will describe one as plainly as possible: a metronome is a pyramid shaped box, containing a simple clock movement, with a pendulum standing upright, instead of swinging below, as is usually the case with a clock movement. In the front part, or face of the metronome, a scale is placed. This scale is numbered from forty, which is the slowest degree of time in the one now before me; down to two hundred and eight, which is the fastest; in front of this scale the pendulum is placed. To the pendulum is attached a movable slide, or gauge, as some would call it.

On the scale are also marked the different kinds of time beginning at the top with the slowest, and ending at the bottom with the fastest, in the following order: *Largo*, meaning “a slow and solemn degree of movement;” next is *Larghetto*, “a time not quite so slow as that denoted by *Largo*,” then *Adagio*, “a very slow degree of movement, although not the slowest; requiring much taste and expression;” next in order is *Andante*, “a movement in moderate time, but flowing steadily, easily and graceful;” we next have *Allegro*, “quick, lively, a rapid, vivacious movement, the opposite to the pathetic;” lastly is *Presto*, “quickly, rapidly.” These terms are often modified, both as to time and style, by the addition of other words. On the scale before referred to, *Largo* runs from forty to seventy; now should the performer wish to play a part in the slowest and most solemn degree of movement, he would move the slide attached to the pendulum, up to forty on the scale, set the pendulum in motion, and as each movement of the pendulum from left to right, or right to left causes a click, the time can be easily kept. Metronomes with bells can also be obtained. By a simple device

the bell is made to ring on the accented parts of the measure, as *Largo* is comprised in the scale at any point between forty and seventy, and as seventy is the slowest degree of the *Largo*, the other points in the scale are used in the different modifications of the term, as “*Largo Andante*,” “*Largo Assai*,” “*Largo Ma Non Troppo*,” “*Largo in poco*,” &c. *Larghetto* comprises the scale between seventy and one hundred, and would naturally include the different modifications of the term by the addition of other words or terms. “*Adagio*” comprises the scale between one hundred and one hundred and twenty-six, and is subject to the same modifications as the other terms. “*Andante*” is marked between one hundred and twenty-six and one hundred and fifty-two, while *Allegro* runs from one hundred and fifty-two to one hundred and eighty-four; between these two movements we have *Allegretto* which is defined “rather light and cheerful but not as quickly as *Allegro*,” and would therefore be a slow *Allegro*, or rather fast *Andante*. “*Presto*” runs from one hundred and eighty-four to two hundred and eight on the scale.

There are very many modifications in the above terms, from *Larghissimo*, “extremely slow” to *Presto Assai*, “very quick, with the utmost rapidity.” These different degrees of time or execution can be more readily learned from a musical dictionary. I see no reason why the modern banjo player should not become familiar with all the different musical terms. To render the class of music that is now being played upon the banjo, it is about as necessary to play with expression, as it is to play by regular musical notation. It has become a fixed fact, that he who wishes to “keep up with the procession” must study music in all its details. With the man who plays “by ear,” it does not make so much difference. It is all guess work with him, anyway, and the time is not far distant when he will not be heard of at all. Many of these persons who pretend to be “masters” of the banjo, and advocate the use of the “simple method,” or who play “by ear,” have not the remotest idea of what is meant by expression as applied to the rendering of a musical composition. Take, for instance, the “*Adagio*” movement from the “*Sonata Pathetique*,” by Beethoven; it is in 2-4 time and is marked “*Adagio Cantabile*,” signifying “a very slow degree of movement, although not the slowest, requiring much taste and expression—“In a melodious, singing, and graceful style, full of expression.” The entire movement is marked “*Sostenuto*,” denoting that the notes are to be held their



full duration, which is directly contrary to what is done by most players who play nearly all passages "*Staccato*," meaning "distinct, detached, separated from each other." Nearly every measure in the movement referred to, is embellished with expression marks—such as *mf.*, *sf.*, *cresc.*, *dolce*, *decresc.*, *P.*, *PP.*, *rall.*, &c., &c.

The reader can readily see how utterly impossible it would be for one without a knowledge of music to play a movement like the one mentioned, with any degree of perfection or even satisfaction, while to a cultivated ear, the omission of expression would be worse than misery. It will be found true that the cultivated musician will always be pleased to hear a musical composition properly interpreted, no matter what instrument may be used; but he will not tolerate anything in the musical line which is so full of errors, that even the most unmusical has no difficulty, in detecting. I had a letter a short time since, in which the writer asked the question, "How can I learn to play in the English key? I have several pieces but cannot play them, because I have mastered the American system."

This is a very easy matter; simply play the pieces a third lower than written. I have never yet had any difficulty in playing any piece I have ever seen in the English key, and I have about made up my mind that they do not publish anything over there that is at all difficult, or for that matter worth trying over. When I have a piece of music in the "English Key," which is C, I just transpose it at sight to A. As my banjo is tuned in C, it is "as broad as it is long." They call it C, while I call it A, which is "allege samee," as long as my banjo is tuned in their key. Some may say, as I have heard hundreds say before; "But I cannot transpose music." To these persons I would say, learn to do so at once. You will be surprised to see how quickly it is learned. I have always made it a rule to make my explanations to pupils as plain and simple as possible, and in the matter of giving instruction to one, as to how to transpose a piece of music, I would go about it something in this wise—"Should you wish to transpose a piece of music from the key of C Major, to the key of A Major, count the number of semi-tones from A to C, and drop or write your notes as many semi-tones lower as there are semi-tones between the key from which you are transposing to that in which you propose to write the piece. For example, A is one; A Sharp is two; B is three; and C is four. Therefore, in transposing a piece from C to A Major, you would write your notes four

semi-tones lower than they are in the key of C, taking care to count the degree of the staff on which the note stands, and also the one in which you propose to place it." For example, again—"Should you be transposing a piece from C to A Major, and have E Flat in the fourth space—as E Flat is D Sharp, you would count thus: E Flat is one; D is two; C Sharp is three, and C Natural is four, and write your E Flat down to C Natural, follow this rule throughout the piece, and you will come out all right."

This is about as simple, and in as few words as I can put it. I have never had any trouble when pupils have followed these instructions. They must have grasped the idea readily, for I have had a number who are now successful teachers and performers. Some of them transposed their own music after the first lesson. Should a person desire to transpose a piece from D Major to A Major, the same rule would apply, counting A, one; A Sharp, two; B, three; C, four; C Sharp, five, and D Natural, six—and write notes six semi-tones lower. It is very often the case, at least I have found it so, that a part for the piano is in the key of E Flat Major, or three Flats, as it is commonly called. The banjo player desires to play the piece in E Major, or four Sharps; as E Flat, is one and E Natural, two, the notes should all be raised two semi-tones, taking care to include the note from that degree of the staff from which you are transposing, to that degree to which you are transferring the note. As A Major, three Sharps, and E Major, four Sharps, are the natural keys of the banjo, it would not be necessary to rewrite pieces in three and four Flats. For example—Should the reader have a piece in three flats, or more properly speaking, in E Flat Major, and wish to transpose it to E Major, or four Sharps, all that would be necessary to do would be to imagine the three Flats as being four Sharps, and play all the Flats occurring in the piece as Naturals, all the Naturals as Sharps, and all the Sharps as Double Sharps. If the piece should be in A Flat Major, or four Flats, the performer would imagine the signature as A Major, or three Sharps, and play the notes throughout the piece the same as indicated for the key of E Flat Major. The reader will understand that as the notes are read on the same degree of the staff as they stand in the original key, all that is necessary to be done is to read the Flats as Naturals, the Naturals as Sharps, and the Sharps as Double Sharps. If the learner will only devote a little time each day to transposition, he will be surprised how easily and quickly it is learned.

Since I began to play the banjo, I cannot say how many times I have been asked the question, "Do you rest the little finger of the right hand on the head of the banjo?" I receive many letters asking the same question. I have never done so, and have never had a pupil that I have allowed to do it. I have my own notion about it, but I have never entered into any controversies about it. I have never had cause to change my mind; every man has the privilege of his own opinion, and I do not desire to force mine upon others. I am aware that many of our best players say that the little finger should rest on the head, and that only two fingers and the thumb should be used in picking or manipulating the strings. Their reasons are, that the third finger is not as strong as the first and second, and that by resting the little finger on the head, the performer is enabled to pick the strings with more firmness, and thus get a more distinct tone out of the banjo. I have always thought and think so yet, that the only way to strengthen the fingers is by practice. Nearly any prominent performer upon the piano will tell you that at first they had difficulty in using the third and fourth fingers as effectively as the others, yet by constant practice, they have acquired such a facility of execution and strength in the third and fourth fingers, that the best trained ears fail to detect any difference between these and the other fingers of the hands; yet we banjo players contend that we have two fingers that cannot be relied on.

In over thirty years experience, I have always used the thumb, first, second and third fingers of the right hand, and have advised and insisted upon my pupils the importance of doing the same. A performer using only three fingers of the right hand (including the thumb), cannot make a perfect chord upon the banjo, and this fact has been commented upon by musicians a number of times. I have been able, however, to convince them of their mistake. Any musical work will tell the reader that "a chord is the union of two or more sounds heard at the same time," and also that the meaning of "*Arpeggio*," is "playing the notes of a chord quickly, one after another in the harp style." Now then, if a teacher tells you that you must pick the five strings on a banjo with three fingers, resting the little finger on the head, and pick the first string with the second or middle finger, the second string with the first finger and the third, fourth and fifth strings with the thumb, and that in playing the chord of a Major A, E, A and C Sharp, you must strike the fourth string with the thumb, immediately sliding to and

picking or striking the third string with the thumb, and at the same time picking the first and second strings with the first and second fingers. I wonder how you can possibly make the chord anything than a grace note (A on the bass or 4th string) to E, A and C.

Should you wish to play this chord where it occurs in one of the works of any of the old masters, for a person who has the theory of music "at his finger ends," I would not blame him for laughing at you, and making the assertion that the banjo is not a musical instrument, and backing up his opinion with the reason that the chords cannot be properly played upon the instrument. As I before remarked, I do not care to get into a controversy with any one, nor do I care to assert that I am right, while others are all wrong; but the fact still remains, that a person playing the banjo and manipulating the strings with only three fingers of the right hand, cannot possibly play a chord of four notes "properly," unless it be an *Arpeggio* or harp cord, while on the other hand I have the evidence of hundreds of talented and world renowned musicians, that with proper practice, all the fingers of either hand can be trained to execute a passage in music with the same degree of strength or rapidity. I have been a close observer in everything pertaining to the banjo, even to the minutest detail, and particularly to this often discussed question as to whether the thumb and two fingers, or three fingers, should be used in playing the banjo, and as to the propriety of resting the little finger on the head, and will merely say—I have always used the thumb and three fingers, and where necessary in playing a chord of five notes (not played as *Arpeggios*), the thumb and four fingers, and have always made it a point *not to rest the little finger* on the head.

In my many years experience, I have never thought it advisable to change my mind. I do not care, nor do I wish to interfere with the opinions of others, but until I am convinced to the contrary, I shall continue to do, and advise others to do as I have been doing. Many will say this is a mere matter of opinion, and I am willing to let it rest at that. I know that every one cannot be right, therefore I give the results of my experience. These results have been very favorable, and until they prove otherwise, I think I am justified in adhering to my views on the subject. Every man has a right to his own opinion, and I am willing to accede that right to him. I had a practical illustration of this a short time ago. A traveling banjo player came to my office, and showed me what he claimed to be the best banjo a certain maker had ever made.

He said that he had paid seventy dollars for it. It was in a very nice leather case, and was elaborately inlaid. After playing for me, he gave it as his opinion that I had never seen a neater or heard a better toned instrument in my life. Before taking it in my hands, I noticed that the rim was warped, and when I looked at the neck I found that it was sprung forward. I told him that I had a "Stewart Universal Favorite" that I would not give for a car load of his banjos, and gave him my reasons. Before he left I had him thoroughly convinced, and could have bought his banjo and case for very little more than the case was worth, but as I would not have considered the banjo worth anything, this price would have been high for the case alone.

I merely mention this incident to show that a man does not know a good thing until he sees it. He was a man who thought he had the best banjo ever made, and did not know better until he examined mine. There are many people of the same kind in this world, and especially in the "banjo world." I am glad to see, though, that as far as the banjo is concerned, they are becoming daily more enlightened, and it is not often now that you meet a man who will tell you that the more brackets a banjo has the better the instrument is. I do not see them advertised as extensively as they once were. The 38 bracket banjo for \$6.50 has had its day. The modern banjo player has had much to do with this state of affairs. When persons go to an entertainment where the banjo is a feature, and they take a fancy to it, they look around and buy an instrument as near like the one they heard as they can get. On this account, I hope banjo performers will continue to strive to elevate the instrument. The last decade has seen a wonderful advancement in the banjo; the next will be many times greater.

## BRAZILIAN MARCH...

By THOMAS J. ARMSTRONG  
JUST PUBLISHED FOR

### BANJO + CLUB

Complete in seven parts, for seven instruments, as follows: Banjeaurine, first and second ordinary Banjos, Piccolo Banjo, Mandolin, Guitar and Bass Banjo.

PRICE \$1.40

Solo part 20 cents; any of the parts, separate, 20 cents each

This is a fine March, by a popular writer, and will, no doubt, rival in popularity the well-known "Normandie March," of the same composer.

S. S. STEWART, Publisher

## A FINE BOOK

# "The American Banjo School."

BY S. S. STEWART

If you want to learn the banjo thoroughly and well, this is the work to purchase.

Price, Part 1st, reduced from \$2.00 to \$1.00 or \$1.13 by mail  
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This work is believed to be the most practical, thorough and comprehensive banjo instruction book before the public.

Those who wish the instruction, chords, scales, exercises, etc., without the musical selections, should purchase part first only.

We can safely recommend PART FIRST of the AMERICAN BANJO SCHOOL, as the cheapest, most complete, practical and thorough work on the banjo published. In this book the banjo student obtains more value for the money than in any other book.

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## ..L'Infanta March..

For Two Banjos  
.....and Piano.....

BY GEO. W. GREGORY

as performed with immense success by the

**Gregory Trio**  
of New York

PRICE, SEVENTY CENTS

The *obligato* for second Banjo has only lately been published and can be had separately at 20 cents, by those who already have the parts for Banjo and Piano.

This is a very fine march, but is difficult, and requires considerable practice in order to render effectively. The "obligato for second banjo" is nearly as difficult as the principal part.

S. S. STEWART, Publisher.



The sun is shining brightly upon this world at the date of the present writing, and Banjo players are feeling good.

Ned. E. Cleveland, of Fitchburg, Mass., writing from Brattleboro, Vermont, under date of Sept. 25, last, says:—"No doubt you are anxious to hear what I think of the new (Thoroughbred) Banjo. Well: talk about your Banjos! I have seen a great many, but I have never heard one equal to the one just received from you. The tones are as clear and brilliant as a bell, ("which a tale of triumph tells") and it plays so easily. It is an ideal instrument in every respect, and the finish is perfect. I feel indebted to you for your kindness in making me such an excellent instrument."

Max Kolander, of San Francisco, Cal., writing under date of Sept. 22d, says:

"A. A. Farland has arrived, and he has opened the eyes of our leading musicians in regards to the worth of the banjo as a musical instrument. At his first concert he was grandly received and had to answer to no less than eleven encores. The Stewart Banjo he uses has the grandest tone I have ever heard in a Banjo, and will surely create a big demand for those instruments out here."

For a brilliant concert solo, get the "Arena Polka," for Banjo with Piano accompaniment, price 50 cents.

Frank C. Peckham, San Francisco, Cal., writing under date of Sept. 22, says:

"At last I have had an opportunity to hear A. A. Farland play the banjo. On the 17th I attended his concert at the Metropolitan Hall. His playing was something wonderful. He gets lots of music out of that Stewart Banjo. The audience was quite enthusiastic. I asked a number of people the next day what they thought of his playing. The reply was 'GRAND—never heard anything like it before,' etc. His fine toned banjo also received a great deal of praise."

Jas. H. Jennings, the Providence, R. I., Teacher, Player and Publisher, writes:

"Your Banjos are always reliable; at least I have always found them so during the past twelve or fourteen years. Once in a while I strike a good banjo of another make, but it is *once in a great while*."

A. P. Heyman, manager of Little Goldie, writing from Dayton, O., under date of Sept. 20, says:

"The banjo came to hand O. K., and will say that Miss Goldie and myself are very much pleased with it in every particular; in fact the instrument is much superior to the one she has, and which cost a great deal more money. Enclosed find my check for the amount of bill."

Walter N. Waldo, Minneapolis, Minn., writes:

"Your Orchestra Banjo is about the finest I ever handled. I have used it both in concerts and in private, and think it has no equal for richness and purity of tone. It is admired by every one who sees and hears it."

Alfred C. Needham, Boston Mass., writes:

"The Banjo Banjeaurine came last night, per Messrs. Haynes & Co. I am very much pleased with it, and was really astonished that it had such volume and brilliancy. If I cannot do good work with it, it will not be the fault of the instrument."

Prof. D. Mansfield, of San Francisco, writes in a very enthusiastic way of the playing on the banjo of A. A. Farland.

Miss Ida Lee Magez, the enterprising teacher of many instruments, has issued a pleasing card containing a fine half tone picture of her studio, which is situated at No. 212 N. Charles St., Baltimore, Md.

Among the popular banjo players and teachers of San Francisco, Cal., is Mr. Frank C. Peckham. He has been using a Stewart Banjo for some time, and lately has added to his collection of banjos, one of the 22 fret Special Thoroughbred Banjos, like Mr. Farland has been playing for some time past, the peculiar musical tone of which has been much commented upon.

A. V. Holmes, 934 F St. N. W., Washington, D. C., is the leader of the Olmo Mandolin and Banjo Orchestra. He has lately published some new music, among which is the "Picaninny March," as played by Brooks and Denton, the celebrated banjoists. Those interested should write for circulars, address as above.

J. Earl Rabe, Erie Pa., writes:

"Please find enclosed order for 50 cents, for which file my name on the *Journal* list for one year. I must have the *Journal*: can't do without it. It is the only medium of the kind published. 'There are others,' as Billy Vaun says; but they are not like the original."

Lee Rogers, teacher of Mandolin, Banjo and Guitar, of Petersburg, Va., has plenty of pupils and has been obliged to withdraw from the Club he formerly performed with, on account of not having time to devote to it. The following extract from a recent letter may be of interest to our readers:

"Banjo scholars are in the minority here. I don't know why. However I expect to change that this winter. I myself am a convert from the Guitar to the Banjo. I find banjo music more brilliant, particularly in public, than the Guitar; and with the *Tremolo* will even surpass that instrument in sweetness of its music. That almost any music can easily be adapted to the banjo and rendered with good effect, without a lifetime of work, as is very nearly the case with the guitar. All I need now to complete my conversion and that of many of my friends is, I think, one of your 22 fret *Special Thoroughbred* Banjos."

W. J. Moeser, Buffalo, N. Y., writes:

"I have a banjo, and I must say, it is a Stewart. I would have no other, for I have had other makes, but neither of them are in it with yours, for strength, beauty of finish and powerful tone."

Daniel Acker, the well-known teacher of Wilkes Barre, Pa., wishes to obtain the names and address of every player of the banjo, mandolin or guitar in the U. S. and Canada. He proposes to insert the names in a classified directory of this class of amateur and professional musicians; no charge is to be made for insertion of name. Those wishing to be included in the list have only to send full name and address, plainly written, stating which of the three instruments they play, and if a teacher, enclosing printed card. Address, D. Acker, 50 Lanning Building, Wilkes Barre, Pa., or Frank Woodrow, Newton, Iowa. (In writing please mention Stewart's *Journal*.)

A. A. Farland gave a banjo recital in San Francisco, Cal., for the Press Club, and was most enthusiastically received. After one selection, one of his auditors arose and called out—"young man! you're the Jim Corbett of the Banjo!" At his Santa Rosa concert a young lady was overheard to remark to her companion at the close of the entertainment—"Angels should be painted with Banjos instead of Harps." Mr. Farland states that all who hear his Stewart Banjos remark on the *harp like quality of their tone*.

Frank Simpson, Jr., the well-known banjo teacher of Glasgow, Scotland, has not lost any of his love for the American Banjo, nor has he become a convert to the "closed back." A recent order from the Simpson house for Stewart Banjos and banjo publications, together with a long and interesting letter from Frank Jr., convinces us that the American Banjo is popular in Glasgow.

Miss Katie Lay Howe, Banjo Teacher, University Heights, Brookland, D. C., writes:

"I received the Banjo (Thoroughbred) in good condition, and am not only satisfied, but very much pleased with it, and think that in beauty of structure and richness and power of tone it is all that could be desired."

We are favored with a complimentary copy of "Jacobs' Banjo Studies for Beginners," from Walter Jacobs, writer and publisher, 169 Tremont St., Boston, Mass. These studies are issued in books, from one to five, inclusive, and present an attractive appearance. The price is 40 cents for each part. Teachers who may be interested should write to Mr. Jacobs, at his Boston address.

The Lehigh University Banjo Club has been duly reorganized for the season under the leadership of C. E. Pettinos. The organization numbers twenty members, all of who are good players. The instrumentation embraces the following: 6 Banjeaurines, 1 Piccolo Banjo, 2 Mandolins, 2 First Banjos, 2 Second Banjos, 5 Guitars, 1 Bass Banjo, 1 Contra Bass Guitar. During the holidays the club will make a concert tour through the northern part of Penna., Western New York and West through Ohio, occupying about three weeks time.

F. M. Planque, the Banjo, Mandolin and Guitar Teacher, is now located at Lincoln, Nebraska, as teacher of these instruments at the University of Nebraska Conservatory of Music. Under date of Oct. 1st, Mr. Planque writes:—"The Banjos arrived in fine condition. I will not try to tell you in this letter how well pleased I am with them, but as a starter, will say that they are, without exaggeration, the finest and best toned instruments I have ever seen. The tone is something wonderful and the finish superb."

Gregory's L'Infanta March, for two banjos and piano, a superb trio, price 70 cents.

W. J. Stent is meeting with much success with his American Banjo Club, in Sydney, N. S. W., Australia. That its first annual concert was a grand success, may be judged from the following clipping from the *Evening News*, of Sydney:

The concert given in the Y. M. C. A. Hall last night, under the auspices of the American Banjo Club, was largely attended and proved one of the greatest successes in the amateur line yet recorded. Of the lengthy programme presented, the instrumental numbers were by far the most popular. This was especially the case with the American Banjo Club. Its members under Mr. W. Stent's leadership, are thoroughly well trained, and in their hands the much misrepresented banjo is a musical instrument studied as a musical art. The club's principal numbers last night were the "Normandie" and "Amphion" marches and "Love and Beauty" waltzes. All were skillfully rendered. The spirit and vivacity of the marches contrasted pleasingly with the dreaming sentiment of the love waltzes, and the whole performance convinced one that after all Julian Hawthorne was right when he described the music of the banjo as "the music of nature ordered and humanized."

C. S. DeLano, of Los Angeles, Cal., is the crack Banjo, Guitar and Mandolin teacher of that city. He is director of the Ideal Guitar, Banjo and Mandolin Club, a noted musical institution of that part of the country.

For a smooth and well liked march for banjo club get the Amphion March, 7 parts, 75 cents.

The following notice appeared on the Programme of the American Banjo Club Concert, Sydney, Australia.

The American Banjo Club was organized by Mr. Stent in Sept., 1892, having for its object the study and advancement of the Banjo, and the aiding of charitable movements, etc. The Banjo orchestration has a range of five octaves, or more by the use of harmonics. The divided form of accompaniment is employed, and the S. S. Stewart Banjos and Banjeaurines are used exclusively. Lady and gentlemen amateurs desirous of joining, can obtain all necessary information by addressing the Hon. Sec., T. V. Dudgeon, Box 90, G. P. O.

Clinton H. French, Banjo Teacher, St. Helena, Cal., speaks in the highest terms of the banjo playing of A. A. Farland, whom he entertained while on his western tour. Mr. French is teaching the banjo in St. Helena.

"The Courier," Descriptive Fantasia, for Banjo and Piano, by T. J. Armstrong, price 75 cents, is one of that composer's best efforts, and is not very difficult. It will be very popular.

Albert Lyles, the gentlemanly banjo artist of Carr Dyke, England, recently imported a new Stewart "Special Thoroughbred" Banjo, for the rendition of his artistic solos. He says, in a recent letter—*"Banjos came safely to hand on Saturday. I used the new one at some concerts last Wednesday, and am perfectly satisfied. The tone is much clearer and sweeter than the last, although I thought that as near perfection as could be. I must thank you very much for your kindness in sending me this, as it will materially help me in my better class pieces."*

The Farland Banjo Concerts in every part of the United States have been very successful. Indeed, in an artistic and musical sense, they could not well have been more so. Teachers find their business improves wherever Mr. Farland plays.

"Divided Accompaniment," by T. J. Armstrong, which was completed as a serial publication, in the last number of the Journal, has just been issued in book form complete, price 50 cents. Those who have not got all the back numbers of the Journal would do well to secure a copy of the work, complete, as now issued in one book. It will be a half dollar well invested for any one interested in Banjo or Guitar Clubs. There is no other book on the subject published or to be had at any price.

P. W. Newton's Practical School of Harmony for the Guitar, was begun in No. 77 of the *Journal*, which is now out of print. As soon as the author can find time to complete the manuscript we will proceed to publish the work in book form. We have seven numbers of the Journal on hand, containing the work, but Number 77, containing the opening chapter is out of print.

The Imperial Mazourka, for Banjo Club, by T. J. Armstrong, is a fine concert selection. It is arranged and published in the "Divided Accompaniment" form, for 8 instruments, price \$1.50, or single parts 20 cents each. This arrangement includes "Bass Banjo" part. Where there is no Bass Banjo, this part, together with the part for 3rd Banjo, may be omitted and 6 parts only used. The Banjeaurine carries the leading part, or melody.

If it were possible to educate young banjoists so that they would enter into a speedy understanding of their instruments—such as knowing when the strings were in proper condition, bridge rightly placed, etc. a great point would have been gained. But all this requires time. With some, it is acquired within a few weeks; with others, it requires months; and with others again, years—some never getting further than when they first started out. A study of the book, "The Banjo," is recommended to all students of the instrument.

Our hand-finished Banjo Bridges, made specially for our customer trade, we sell at 10 cents each. These bridges are *right and true* in every respect. We also have cheaper bridges—these we manufacture in large quantities, with special machinery, and, although they are a marvelously good bridge for the price, 5 cents, as the notches are all cut accurately for the strings, yet *artists* prefer to invest a few cents more and get a finer finished bridge; hence the 10 cent hand-finished article.

Those who order an assortment of Banjo Bridges, of different sizes and widths, and with notches for strings cut at different designated distances apart, have little conception of the manner in which bridges are made. The accurate cutting of the notches for the strings, being done before the bridge is finally cut from the block, by a specially made machine, renders the cuts for strings perfectly accurate in each lot of bridges; at the same time avoiding the risk of splitting or chipping the wood, as is often done by the performer who cuts his own notches. We have our standard widths and sizes for bridges, just as we have for instruments, and those who wish special sizes made should remember that it takes just as long to make *one* bridge on this plan, as to make a gross when the machinery is running. We can, however, nearly always find something in stock pretty near to what you want, if our standard sizes do not suit.

Harry M. Friend has opened his Banjo Studio, at 30 Water St., Newburgh, New York, for the season, under favorable auspices.



The Banjo in its "Happy days of Childhood" many years ago.

Banjo music is becoming more and more advanced and artistic. Players should bear mind that if the bridge used is too narrow for readily fingering all the strings, it is very difficult to produce a good *tremolo* upon the inner strings. Although this movement may be readily executed upon the first string when the bridge is so narrow that the strings are unnaturally close together, when you come to the *second* string the *tremolo* will be interfered with by the finger striking the other strings. This is an impediment that is at once annoying and useless, as it is just as easy to acquire an execution with a bridge sufficiently wide in the beginning. The very narrow bridge may be quite handy for the execution of passages where the thumb or first finger is used for chords or arpeggios, but it is unhandy and unnatural for much other good work on a banjo.

Get Farland's arrangement of "March, by Franz Schubert," for Banjo and Piano, price 40 cents. Full of fine harmony.

Thomas J. Armstrong is now one of the faculty of the Mozart Conservatory of Music, at No. 2116 North 15th St., Philada. This does not in any way conflict with his private studio at 418 North 6th St., however, which continues the same as heretofore.

Charles Schofield, banjo artist, will instruct a class of pupils in Cedar Rapids, Ia., this winter.

We think it is a grave mistake for a teacher to *instruct by note, or by "simple method," as a pupil may desire.* Beginners do not know what is best for them; but an experienced teacher surely knows that time spent on "simple methods," so called, is both time and money wasted. A would be learner may have been erroneously led to believe that he could learn something by the "silly season" method, but experience, in time, must teach him that he has wasted his time, his money, and his talents—if he possess any. It is as much the duty of a *teacher* to point out the right methods, as to give instruction in the application of a method, and until all teachers combine in the application of this idea, the Banjo is bound to have its pull-backs. Let us have good and faithful representation for our favorite American instrument.

A. A. Farland, writing from Tacoma, Wash., under date of Oct. 25, (during his Western Concert tour) says:—"It is the same story everywhere—'NEVER HEARD BANJOS LIKE YOURS.'" This speaks volumes for the Stewart Banjo.

J. H. Smith, of Omaha, Neb., formerly a member of the Omaha Banjo Club, has been for some time past in Philada., perfecting his knowledge of the banjo, his favorite instrument. Mr. Smith left Omaha, for the east, with the intention of devoting all his time to musical study and practice on the banjo, and after stopping for a short time in New York, finally came to this city and began a course of musical studies with Thomas J. Armstrong. Mr. Smith states his intention of finally returning to Omaha, fully prepared to resume giving banjo instruction, to which profession he will devote much of his time.

The Hamilton Banjo Club, of Philada., under the able direction of Paul Eno, is in good shape this season. New members have been added, with the withdrawal of two or three of the old. W. L. Webb, Guitarrist, has married and removed to Chicago. W. L. Bosbyshell, Piccolo Banjoist, has removed to Pittsburgh. The club still occupies the same rooms as last season, in the Fuller Building, on 18th St., and their weekly rehearsals are well attended, and a good interest kept up. As usual, the series of Annual Concerts will take place; the first to come off in January, at Musical Fund Hall.

The Hamilton Banjo Club has a large subscription membership. Subscribing members, by the payment of an annual subscription of \$5.00, receive free tickets to the series of Annual Concerts given by the Hamilton Banjo, Mandolin and Guitar Clubs. These concerts are very attractive musically, and those interested should make a note that the first of the series for this season will take place at Musical Fund Hall, Locust St., above 8th, some time in January. The address of Paul Eno, leader of the Clubs, is 1427 Chestnut St.

R. A. Schiller, of St. Paul, Minn., has been on our Journal list for some 8 years, and reports that he hopes to remain there for all time. He has now some 45 pupils, mostly ladies.

Madame Lovejoy, of Grand Rapids, Mich., has a large class in banjo, guitar, mandolin and harp playing. She is a musician and teacher of distinction.

J. A. Wells, teacher of banjo, mandolin and guitar, of Fairmount, Ill., has organized a club composed of ladies and gentlemen from among his pupils.

Frank C. Peckham, San Francisco, Cal., writes:

"The Special Thoroughbred Banjo arrived safely and in first-class condition. I am very much pleased with it. It is a beautifully toned instrument. I like it much better than my old Thoroughbred. The 22 frets and shaping of the neck make execution much easier."



# VERNON POLKA.

FOR THE BANJO.

By THOS. J. ARMSTRONG.

*Moderato.*

Banjo.



*Fine.*



*D.C. al Fine.*



*D.C. al Fine.*

# UNIVERSITY CADETS

## MARCH.

### BANJO SOLO.

By F.M. PLANQUE.

#### Introduction.



#### March Tempo.



Musical score for "University Cadets March." The score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music.

**Staff 1:** Starts with a fortissimo (*ff*) dynamic. Includes a fingering of 4 and a 7 B.

**Staff 2:** Starts with a forte (*f*) dynamic, followed by fortissimo (*ff*). Includes fingerings 4, 1, 1, 3, 2, and 4, 1.

**Staff 3:** Includes markings for 3 Pos. and 2 Pos. with repeat signs.

**Staff 4:** Features a first ending bracket labeled 1 and a second ending bracket labeled 2. Includes a fingering of 4 and 7 B.

**Staff 5:** Labeled "Trio" and "Introd." with a fortissimo (*ff*) dynamic. Includes fingerings 4, 1, 1, 1, 1, 1, and 15.

**Staff 6:** Starts with a mezzo-forte (*mf*) dynamic. Includes a 10 B marking.

**Staff 7:** Continues the melodic line.

**Staff 8:** Continues the melodic line.

**Staff 9:** Starts with a fortissimo (*ff*) dynamic. Includes a 17 B marking.

**Staff 10:** Labeled "Coda" and "D.C. to then Coda." with a fortissimo (*ff*) dynamic. Includes fingerings 4, 1, 2, 3, 1, 3, and 10 R.

The score includes various musical notations such as slurs, ties, and repeat signs. The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*).

# LILLIAN POLKA.

GUITAR.

By E. H. FREY.

The musical score for "Lillian Polka" is written for guitar in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*f*) dynamic and includes a *rit.* (ritardando) marking. The second staff begins with a piano (*p*) dynamic and a *tempo* marking. The score features various musical notations including treble clef, key signature (one sharp), time signature, dynamics (*f*, *p*, *rit.*, *cresc.*), and articulation (accents, slurs). The piece concludes with a *Fine.* marking.



This musical score is for a guitar piece titled "Lillian Polka". It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff is marked mezzo-forte (*mf*). The third staff features a forte (*f*) dynamic. The fourth staff includes first and second endings. The fifth staff is marked piano (*p*). The sixth staff also includes first and second endings. The seventh staff is marked piano (*p*). The eighth staff concludes with a double bar line and the instruction "D.C." (Da Capo).

# MELODIE.

Arr. for Guitar by DOMENGO I. LYNCH.

A. RUBINSTEIN. Op. 31.

7P . . . . : loco.

Copyright, 1894, by S.S. Stewart.

\* All notes with the stems turned down play with the thumb, notes with stems turned up play very softly.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

9 P. . . . . Fine.

# "A SUMMER'S DREAM" WALTZ.

BANJO.

By G.T. MOREY.

5\* 3 4\* 5\* 8\* 6\* 3

5\* 2\* . . . . .

5\* 3

5\* 3

6\* 12\* 10\* 8\* Fine.

5\* 7\* 3\*

3\* 4\*

D.C.



Van L. Farrand, the banjo, mandolin and guitar teacher, formerly of Oshkosh, now located in Menominee, Wis., is a great hustler, as well as an enterprising teacher.

Edward J. Henderson, of New Orleans, La., is a "pusher." He has lately removed to his new studio in the fine building, corner of Canal and Bourbon Streets, and it is said has the most centrally located banjo, guitar and mandolin studio in New Orleans. Some time ago Mr. Henderson engaged the noted banjo artist, A. A. Farland, for two grand concerts, to take place at Odd Fellows' Hall, New Orleans, on the evenings of November 12th and 13th. Here again he displayed great enterprise and business foresight, bringing this banjo artist before the music public of New Orleans just after his grand tour of the Western country, and previous to his Eastern concert tour. Henderson's Invincible Banjo, Mandolin and Guitar Club also appeared at these concerts.

W. A. Field, Little Rock, Ark., writes:

"I wish to thank you for the *American Princess* Banjo I ordered from you last month; it came duly to hand in good shape. It is a little beauty. The party for whom it was ordered is delighted with the workmanship and finish, but most of all with the brilliancy of tone. It is impossible, in my estimation, to improve on the sound of that size banjo, and I take great pleasure in recommending it to all who wish the best to be had."

E. Pritchard, 179 E. 85th Street, New York City, writes that he has built up a good business, and teaches the banjo by musical notation only.

H. E. Champlin, Wakefield, R. I., writes:

"The bass banjo I ordered from you arrived all safe and is now in the hands of one of the college students at Kingston, where I am teaching a club; and from the trial I gave it last evening, I can say it is all right in a good club and adds to the making up of a banjo club, and that the guitars are not 'in it.'"

Mr. and Mrs. D. C. Everest are now located at 610 North 13th Street, Philadelphia. Mr. Everest gives his attention to the violin, mandolin and banjo, and Mrs. Everest to vocal music. They are capable teachers and artists.

William Bishop, Shelby, Mich., writes:

"Please find enclosed renewal of subscription to the *Journal*. I can't do business without the *Journal*, and owe my present success to it."

James G. Brown, teacher of the banjo, mandolin and guitar, of Meriden, Conn., reports good business. He will publish some of his latest compositions shortly.

Have you seen Partee's *Cadenza*?

F. M. Planque, of Lincoln, Neb., has now two banjo and guitar clubs under his direction, one a society club, composed of ten ladies, the other a club of ten young men. Mr. Planque has fully demonstrated to the Lincolinites that the banjo is a legitimate musical instrument. Recently he rendered on his Stewart "Special Thoroughbred" Banjo, Moszkowski's Spanish Dances and Mazourka "Kniawiak," by Wieniawski, and the musicians around the Conservatory thought that Paganini had returned to earth with a heavenly addition to his violin.

Walter Helm, Hamilton, Canada, writes:

"I have received your Complete American Banjo School Book, and think you are the only person who thoroughly understands what is required in anything connected with the banjo."

H. De Harport of Denver, Colo., is a great banjo player.

Edward Lyons, musical instrument dealer, of Melbourne Australia, whose stores are situated at 8 Royal Arcade and 4 Eastern Arcade, import the Stewart Banjos direct, and aims to carry a line of these instruments in stock, to which the attention of banjoists of Australia is invited.

J. Donald Harris, of Queensland, Australia, has been a subscriber to the *Journal* ever since its publication was begun, and says that he would not miss a single number.

Our friend, A. Baur, the well-known writer, whose twenty third article on "Reminiscences of a Banjo Player" was crowded out of our last issue, but which is contained in this number, takes occasion herein to reply to an article of criticism which recently appeared in a paper called *The 'Yo*, published in London, Eng. Our readers will, no doubt, be interested in this letter.

Thomas Midwood, teacher of the banjo, of Battery Point, Hobart, Tasmania, Australia, reports interest in the American banjo greatly on the increase in that part of the world. We are much pleased at the numerous reports of this nature from so many foreign points.

A. A. Farland's banjo recital in Portland, Oregon, on the evening of October 10th last, under the management of L. D. Burford, the teacher of that city, was a grand success, as indeed has been every concert and recital given during his 3500 mile tour.

Mrs. O. R. Dahl, of Seattle, Washington, is spoken of by Mr. Farland as one of the finest banjo players he ever heard.

A recent letter from A. A. Farland, the banjo artist, contains the following:

"I see that a writer in the *Cadenza* (Partee's paper) dubs me 'Champion.' I would much prefer not having any such title attached to my name, as I think the term when applied to an artist of any kind is in very poor taste, to say the least."

Mr. Farland is right in our opinion, and his remarks display good breeding and sound common sense.

Miss Edith E. Secor, banjoist, formerly of Philadelphia, is pleasantly located in Bayonne, N. J., where she gives banjo instruction.

C. S. De Lano, Los Angeles, Cal., writing under date of October 31st, last, says:

"The package of *Journals* arrived safely, and please find enclosed 50 cents to continue my subscription, as I think the *Journal* the best I have ever taken."

A. A. Farland appears in Harrisburg, Pa., with Frank S. Morrow's *Imperial Banjo Club*, on December 4th, at the Opera House. The concert will be opened with a club of 16 members using the Stewart banjos exclusively. The *Imperial Mazourka*, by Armstrong, also the *Queen of the Sea Waltzes*, will be rendered by this club. Farland will appear as the star attraction.

Farland is booked for Williamsport, Pa., concert, December 5th, with the Alma Banjo Club.

Chas. E. Scharf, the well-known Baltimore banjoist and teacher, is an enterprising pusher.

The Century Wheelmen Banjo Club with nineteen members, having its headquarters at 1606 North Broad Street, in the building of the Wheelmen's Club from which the banjo club derives its name, is in a flourishing condition with very little change in membership since last season. The organization is under the direction of Mr. Garrigues, who is a capable leader, and the regular practice nights, Tuesday and Thursday of each week, are always well attended. Paul Eno, the well-known teacher, is a

member of this organization, also of the Century Wheelmen, having acted for some time in the capacity of teacher and arranger of many original selections which are played by the club.

The minstrel troupe of the Century Wheelmen will give their annual entertainment for one week some time during January. This entertainment takes place in the theatre attached to the Club House, which has a stage and scenery and is fully equipped as a theatre in every detail, the scenery and, in fact, everything connected therewith being the work of members of the club. It has been the custom to give a minstrel entertainment each year, the time devoted to this covering a period of one week—six nights, and the audiences have been so large that people have been turned away from the doors nightly.

L. D. Burford, the artistic banjoist of Portland, Oregon, has a strong recommendation from A. A. Farland as a teacher. Mr. Burford has recently made himself the possessor of a new Stewart Special Thoroughbred Banjo.

Frank B. Converse, of 152 West 49th Street, New York, the well-known writer and teacher, expresses himself as being much pleased with Armstrong's work, "*Divided Accompaniment*," which lately run through the *Journal* and is now published complete in book form.

W. H. Whitcomb, of Poynette, Wis., is highly complimented on his banjo playing by all who pass his way. He tickles the strings of the Stewart Thoroughbred Banjo in fine style. "Used to play by ear"—that is, some years ago, but since he took Stewart's *Journal* and studied music, he has improved many hundred per cent. over his former style of playing.

Paul Eno, the well known teacher and performer, was married October 31st.

## Crystal Palace Waltzes.

By E. H. FREY.

For two Mandolins and Guitar, with Piano part, *ad. lib.*

Price, Complete, (all the Four parts),	\$1.50
For Mandolin and Guitar,	.60
" Two Mandolins and Guitar,	1.00
" " " " Piano,	1.10
Solo part alone,	.35

## THE COURIER.

(Descriptive Fantasia)

FOR BANJO AND PIANO.

By THOMAS J. ARMSTRONG.

Price 75 cents. Banjo Part alone, 40 cents.

This will, no doubt, become as popular as "*The Voyage*," by the same composer. It is free from difficult position fingering, and is very "catchy" and tuneful.

## S. S. Stewart's Fine Banjos

MAKE NO MISTAKE



STORE AND FACTORY

..Nos. 221 and 223 Church Street..

PHILADELPHIA, PA.



Fine Guitars—The George Bauer Guitar—Office and Salesroom, 1016 Chestnut Street, Philadelphia, Pa.

George E. Flora's mandolin and guitar studio, 141 North 8th street, over Staton's music store.

Guitar, banjo and mandolin taught at George Bauer's, 1016 Chestnut Street, by Otto H. Albrecht, the well-known teacher and composer.

The Carleton Banjo and Guitar Club may be addressed care of H. M. Staton, the popular music dealer, 141 North 8th Street, Philadelphia, M. R. Heller, leader and manager.

The guitar and mandolin, as well as the banjo and zither, are taught by Mr. and Mrs. Jacobi, at their musical institute, 1750 Marshall Street, Philadelphia.

Valentine Abt, the well-known mandolin soloist and teacher of mandolin, guitar and banjo, whose address is Verner Building, Pittsburg, Pa., writes concerning the Bauer Mandolin: "The George Bauer Mandolin is a gem of an instrument. I doubt if it can be excelled in quality of tone and general workmanship."

Mr. Abt was formerly connected with the Utica School of Music, and has received many flattering tributes to his skill as a mandolin soloist from the press and public. A few months ago he severed his connection with the Utica, N. Y., school and located his studio in the Verner Building at 5th Avenue and Market Street, Pittsburg. Those who have had the pleasure of hearing him perform state that he renders violin solos by Paganini, Wieniawski and Mendelssohn on the mandolin with the utmost ease.

Walter Jacobs, of Boston, Mass., has lately completed a Guitar Method of about 100 pages, which is to be published by a large music publishing house of that city. Mr. Jacobs is an enterprising man and a hard worker, as his many pupils can bear witness.

E. H. Frey, the popular composer, of Lima, O., whose latest success is the waltz "Crystal Palace," for mandolin and guitar, writes that the mandolin club of Lima rendered this selection at a late concert with great success.

The Newark (New York) Ideal Mandolin, Banjo and Guitar Club, under the management of L. H. Wheat, is in a thriving and prosperous condition.

Remember where to get the George Bauer mandolins and guitars in Philadelphia, No. 1016 Chestnut Street, second floor.

Albert D. Liefeld, mandolin soloist and manager of the Haydn Mandolin Club of Pittsburg, Pa., recently took lessons on the banjo from A. A. Farland, and will devote some time to that instrument in future.

A good thing: Caledonian Gavotte, for two mandolins and guitar, 35 cents.

Those wishing their musical Mss. corrected for publication, also those desiring lessons in harmony in conjunction with the banjo, mandolin and guitar, or combinations of these instruments, should write to Mr. P. W. Newton for terms. His address is No. 6 Irwin Avenue, Toronto, Canada.

A correspondent writes:

"For the benefit of the many students on the guitar, please have the following inserted in your Journal:

#### FALSE GUITAR 3D STRING.

"How often do guitarists notice that when they sound the A, bass string, and the A on 3d string, 2d fret, it may be all right; but on sounding the 7th fret of the A bass string with the 9th fret, 3d string, the note E on 3d is too high, and when lowered to the proper place the other A is too low (A on 2d fret). This may often be fixed by turning the string around end for end. In some cases it would also work with banjo 3d. Try it."

"Yes; dot vos so," as the Dutchman said; but sometimes this "end for end" is more like nip and tuck with a forlorn hope. If the string is of unequal thickness between its nodes, or points of vibration, it must be false, and turning such a string around will simply cause the falseness to manifest in a new place. *Change of disease is not a cure.*

Have you tried "The Lima?" This is a new society dance. Mandolin solo, 25 cents; mandolin and guitar, 40 cents; mandolin and piano, 60 cents. Use it for your concerts. Use it for your dances. It is good.

The Minstrel's Serenade, for mandolin and guitar, by P. W. Newton, just published by Stewart, price 40 cents. Be sure to get a copy of this delightful serenade.

Mrs. M. C. Schalm, teacher of the guitar and mandolin in San Jose, Cal., reports business good. She has also a number of pupils in banjo playing, and writes that she has used one of our *Universal Favorite Banjos* for some time and with great satisfaction.

A New York City branch office for the George Bauer guitars and mandolins has been opened at No. 20 West 14th Street. It is in charge of Fred. J. Bauer.

Mrs. E. I. Steele, the noted guitar, mandolin and banjo teacher, of Brooklyn, N. Y., says of the *Journal*: "I hope to take it as long as you publish it; 'tis a ray of sunshine and delight to all who read it." Mrs. Steele's main studio is in Brooklyn, at No. 243 Lexington Avenue. She has also a branch studio in New York City at 9 East 17th Street. This lady is widely known as a guitar artist and successful teacher.

A. Mosebach, No. 18 N. 8th Street, Philadelphia, writing George Bauer, under date of November 6th, says: "I am more than pleased with the mandolin I purchased from you some time ago, and I assure you that whenever an opportunity presents itself I will say a good word for the Bauer Mandolin."

PHILADELPHIA, Nov. 9, '94.

MR. GEO. BAUER. Dear Sir:—The instruments you sold us are finding many admirers among players and members of other guitar, banjo and mandolin clubs who visit our club house. We are all glad that our club decided on Bauer mandolins and guitars and the Stewart banjo.

Very resp'y, W. E. MILLER,  
President of the So. End Wheelmen's Banjo Club.

Otto Hartung, Philadelphia, speaks in high terms of the Bauer Guitar. He writes:

"The guitar I purchased of you some three months ago has proven a perfect instrument in every respect. The tone is something grand. Several days ago I played in a quartette of guitars, and several of the people present remarked that the tone of the guitar was the best they had ever heard. I would not sell it for twice what I paid for it."

K. J. Kottmeyer, teacher of the Mandolin and Guitar, of Memphis, Tenn., is studying the Banjo.

"The Guitarist's Delight" is the title of a very neat and attractive book of guitar music, published by Stewart and given to each guitarist who subscribes to the *Journal* for a year, as a premium. This book is sold separately at the low price of 25 cents. It is an excellent work for teachers, many of whom use it in giving lessons, the pieces contained within its covers being well arranged and not difficult. There is no thing published for the guitar to compare with it at the price.

Miss Stiles, teacher of the Guitar, Banjo and Piano, of No. 1813 Columbia Ave., Phila., is recommended to the readers of the *Journal*.

As the work of Mr. Newton on his Harmony for the Guitar progresses, it becomes more and more interesting and valuable to Guitar students and teachers. Some of the examples he is now writing for the latter part of the work are of special value to Teachers, and cannot be found in any other work published for the Guitar. When this work shall have been completed and published, it cannot but prove of inestimable value and importance to the Guitar World, and will aid greatly in giving the Guitar a new impetus in popularity.

#### IN NEW YORK CITY.

Subscriptions to the *Journal* in New York may be left at the office, 20 West 14th Street, if more convenient than mailing direct to the Philadelphia Office.

F. J. Bauer is in charge of the New York Office, representing George Bauer Mandolins and Guitars and S. S. Stewart Banjos.

A good line of Stewart Banjos will be carried at this office in New York, so that dealers who may visit that city can leave orders from samples shown, and have their orders filled without delay from the factory in Philadelphia.

## The Minstrel's Serenade

For One or Two Mandolins and Guitar,

By P. W. NEWTON.

PRICE, - 40 CENTS.

JUST PUBLISHED BY

S. S. STEWART. Philadelphia, Pa.

AN INVALUABLE WORK FOR BANJO, GUITAR AND MANDOLIN CLUBS.

## DIVIDED ACCOMPANIMENT

By THOMAS J. ARMSTRONG.

PRICE, - 50 CENTS.

This work treats upon the subject of dividing the accompaniment in the Banjo Orchestra, and Banjo, Guitar and Mandolin Club, so that the instruments may be utilized in the most attractive manner, and the parts musically balanced.

Numerous musical examples are given in the work, and a great amount of valuable instruction for the arranger and club leader.

This work originally appeared in serial form in the *Journal*, and is now issued in book form, complete; being the first and only book of the kind published.

PRICE, BOOK COMPLETE, 50c.

S. S. STEWART, Publisher,

223 Church St., Philadelphia.

**A Few Lines from Commonwealth Jones**

MILE END, NOV. 12, 1894

MY DEAR S. S. S.

Since writing you last, which I believe was on Aug. 18,—when the little birds were sweetly singing in the trees, and the innocent mosquitoes were gently humming in a plaintive minor strain,—I have been more or less unsettled and have experienced the usual changes of the season, from hot to cold.

Now that the gay and festive Miss Quito has ceased to dog my steps, and haunt my slumbering moments, and cool, bracing weather has once more fired my never too active brain to the effort of once more doing something for a living, I have started off again, on the road to wealth; Commonwealth it may be,—but I hope not "Commonwealth vs. Jones"—for I am no lover of law suits, either in cold or warm weather.

I am now trying to drive away dull care, and seek an honest dollar or two, by representing the great house of Snodgrass, Springs & Co., on the road selling goods—novelties, collars and cuffs, suspenders, violin strings, etc. My great specialty is the blue-end string. This is a violin and guitar string with a blue end. I don't know how good it is on the violin, but I believe it is far superior to most of the fiddle strings sold. You see, of course, the blue end don't do it any good, but dyeing the end of the string blue does not do the string any harm, and helps at the same time to give the string an odd appearance,—making it look different from any other string, so that a half blind musician can distinguish it from some other brand. Now when a man gets this string and likes it, he of course wants to get the same string again, the next time he needs a string. Well! he can't get the same string again.

Why?

Because he has used it up; and the mill, they say, "will never grind with the water that has passed."

So, you know, he must get its duplicate, and he gets another string just like it, by buying another blue end.

Years ago, when I was a kid, I used to see my father putting Red End E strings on his violin. I can well remember how I used to look at that red end, and think how some poor fellow must have suffered, when he cut his fingers in making that string. (I thought it was blood that made the string red.)

Then my father told me that strings were made from the interior linings of lambs. Of course, I had nothing else to do then but to transfer my sympathy to the lamb—and many a heart pang I suffered when I thought of the grief of that lamb—but enough of this; better to get the "blues" over the new "fad" with a blue end, and think of the unfortunate Blue Blooded Aristocracy in Stringdom, than to waste time brooding over what is past and gone, and cannot now be helped. I cannot avoid reflecting, however, upon the perverseness of that human animal, called man.

The "red end" string has become a thing of the past. The "blue end" string now comes upon the scene. The same thing, only that red blood has been promoted to blue, and people suppose it's something new.

But, changing the subject, I was glad to hear that Farland had made a grand success of his Western Tour, playing to very large houses, in spite of the "Income Tacks" I spoke of in my last letter.

Farland is indeed a wonderful fellow, and I believe that his name will live in musical history long after our grand-children have been forgotten.

I sold twenty-four and one-third gross of patent suspenders, just before the late elections. Now I am selling very few. Of course I don't sell the suspenders on the streets,—don't let the *Journal* readers get mixed on that,—I carry samples with me and take orders, wholesale only. The suspenders are really an excellent article, even without considering the patent, but now that the people believe there is not going to be a free coinage of silver bill passed, they won't be so apt to need extra strong suspenders, as bank bills do not bear down as hard upon a working man's trousers as the cart wheel silver dollars.

So "Bob" Devereux, and his Double Bass, helped to swell the Republican Majority in Pennsylvania!

He is a great Swell, and Blue Blooded to the Back Bone. I always liked Bob, he is one of Nature's Noblemen; I regret that I have no "blue ends" thick enough for the Double Bass, or I would certainly

send him one, out of compliment, and as a sample of what I am selling in the string line.

Don't you think, Stewart, that some of our young banjo artists are aiming most too high in the character of the music they attempt on the Banjo?

This thought has worked its way into my somewhat thickly lined skull, lately; occasioned, I suppose, by having been called upon to attend a Musical *Seance* given by a couple of musical geniuses on the Banjo.

It seems to me that a Banjo is scarcely the instrument for reproducing the more or less soul inspiring strains, called Organ Voluntaries. It seems to me that such music sounds more like insulated involuntary harmonics on the Banjo, than like what the composer intended it to sound like.

Now it is my pig-ular belief that there is a time and a place for everything under the Sun, and that the time and place for Organ Voluntaries, is about 10 A. M., in church, on Sunday—and the time and place for Banjo music is some other time and some other place.

I like good music on the Banjo; but I don't care to hear music which is in no way adapted to the Banjo, attempted on that instrument, and I believe, on my oath, that such attempts will do more to cause ridicule among musicians than it will aid in advancing the Banjo.

I may be wrong; I don't know everything, and others may differ with me in opinion; but, as the Irishman said to the Queen, "I'm honest, if I am dacent," and I have the interests of the Banjo at heart.

The Slide Trombone is an excellent instrument in a brass band, but I don't care to hear "The Maiden's Prayer" rendered upon, or from, that particular instrument.

I must close up in a hurry, as I see that I have got but 19 minutes to pack up, eat lunch and catch my train.

Good bye, old fellow; good luck to you.

Ever Yours, COM. JONES.



A. A. Farland is booking dates, right along, for another Concert tour, after the Holidays.

He will begin his second tour, in New England, about Jan. 10th.

There seems to be little prospect of this Great Banjo Virtuoso finding time to settle down in New York, as he had hoped to do this winter. His services are in great demand for Concerts and Recitals.

**C. G. ROWDEN.****His Concert in Chicago a Fine Success.**

A. A. Farland made his appearance at the Banjo Festival in Chicago, at Central Music Hall, on Saturday Evening, Nov. 17, making, as usual, a great success, and winning numerous encores.

Mr. Rowden proved himself an efficient conductor, and his Banjo Orchestra, composed of 100 Banjos and Guitars, playing the well-known "Marteneaux Overture," "Dandy Fifth" March, etc., proved an agreeable surprise to the audience, which comprised some 1600 people.

Mr. Rowden deserves great credit for the manner in which he worked up this Concert, and drilled the Banjo Orchestra—bringing all to a successful issue, and giving the Banjo a higher standing in Chicago than it has ever had before.

For Press notices of Farland's performances see another part of the paper.

**STRUCK THE RIGHT CHORD.**

W. S. Wolfe, of New Harmony, Indiana, vouches for the truth of the following incident, which occurred in Louisville, Ky:—

After Farland's Recital at the Auditorium, a gentleman in the audience walked back to the dressing room and handed Mr. Farland \$50.00, saying that he had won the money on the Election and thought that Mr. Farland's playing of "My Old Kentucky Home," with variations, was worth that amount to him.

Mr. Wolfe writes, concerning the above incident, (which is given as it appeared in one of the Louisville papers) as follows:—

"It was no *fake*: I saw the party give him (Farland) the \$50.00. He said,—'I won \$50.00 on the Election, and when you played the *Old Kentucky Home*, I said to myself—'By G— Farland shall have that \$50.00,' and he handed him two 20's and a 10."

**THE MUSIC IN THIS NUMBER.**

In this number will be found some very attractive musical selections for both instruments, the Guitar and Banjo. Rubinstein's Melodie, op. 31, arranged for the Guitar, by D. I. Lynch, cannot but prove welcome to our high-class Guitarists; The Lillian Polka, Guitar Solo, by E. H. Frey, may be classed as one of that popular composer's best efforts.

For the Banjo we have the Vernon Polka, by T. J. Armstrong, University Cadets' March, by F. M. Planque, and A Summer's Dream Waltz, by G. T. Morey.

It will scarcely be disputed that these musical selections are well worth the price of the *Journal*, saying nothing of the other matter contained within its covers.

## BANJO WORLD

.....Continued from page 21.....

W.G. Collins, the Washington, D. C., Banjoist, writes: "I purchased, through Ellis & Co., one of your \$60.00 ORCHESTRA Banjos, with Presentation Case, for one of my pupils.

I merely want to say, that if there are any finer toned or better constructed Banjos made than your ORCHESTRA, the maker would have no trouble in bringing the banjo world to his feet.

The power of constructing a perfectly made Banjo is an art. I think you have acquired both the *art* and *science* of Banjo making."

Our old friend, F. M. Hall, the Banjoist and Comedian, is as popular as ever, and repeating his old time success in his tour of the country with Al. Field's Minstrels.

It will be remembered by many of the *Journal* readers that Mr. Hall, a few years ago, was reported *insane*, a *maniac*, etc.,—some of the papers even went so far as to have him dead, and published obituary notices. The *Journal*, however, went one or two better, and announced his success, soon after, at the Eleventh St. Opera House in Philadelphia. Mr. Hall is one of those peculiar individuals, who possess nine lives, and unlike the cat gut string, they never break. So it is, that Hall still appears in the Halls, nightly, and amuses and delights great audiences everywhere, with his versatility. An excellent vocalist, a fine banjoist, full of dry and pleasing humor, he will always be a favorite, so long as minstrelsy lasts.

G. T. Morey, teacher of the Banjo and Mandolin, in Los Angeles, Cal., is meeting with success, both in his classes, and as a soloist and leader of the Los Angeles Mandolin, Banjo and Guitar Orchestra. His pleasing little Banjo Waltz, in this issue, will prove interesting to our melodious subscribers.

L. D. Burford, the Portland, Oregon, Teacher and Performer, writes, under date of Nov. 16:

"The SPECIAL THOROUGHbred Banjo and case arrived on the 13th inst. To say that I am highly pleased is mildly expressing it, for truly I am surprised beyond measure. It has the most wonderful tone of any Banjo I ever heard. I thought I owned fine Stewart Banjos before (and so I did) but this one surpasses them all for pure sweet tone and volume."

Erastus Osgood, the Humorist and Musician, of Concord, N. H., associated with Frank A. Leavitt, of the same place, gave a "Farland Concert" at White's Opera House, Concord, on Thursday evening, Nov. 22d.

Leavitt & Osgood's Banjo Orchestra of over 50 performers, opened the programme with Martaneaux Overture and Heroic March.

Farland's Banjo playing was like a new revelation to the musical audience.

F. B. CONVERSE ON  
ARMSTRONG'S "DIVIDED ACCOMPANIMENT."

"The Oakland,"  
152 West 49th Street.

New York, November 8th, 1894.

Dear Stewart:

Acknowledging yours of 7th inst., I also express my appreciation of your kindness in sending me a copy of Mr. Armstrong's new book, which reached me in the delivery following your letter.

In my opinion, Mr. Armstrong's "Divided Accompaniment" is a contribution to a new field in banjo literature, the importance and value of which is not to be overestimated.

By the clearness of diction, explicitness of detail and general efficiency characterizing the work, I feel assured that the author "knew whereof he wrote," and has, in a most satisfactory manner, met a want long experienced.

With renewed thanks for your kindness, I am

Very truly yours,

FRANK B. CONVERSE.

A. A. Farland's success in Louisville, Kentucky, was truly phenomenal. The manager of the Auditorium gave him a beautiful testimonial—placing him among the "great attractions" that had appeared in his Theatre. Then the tender-hearted Kentucky Gentleman, who was so touched by the strains of "My Old Kentucky Home," as they fell from the Banjo in Farland's hands, that he felt it a pleasure to present his winnings on the result of the elections, to the Artist,—is all very touching, and makes one feel that there are many true and liberal men on this planet. The Banjo, truly, is the "coming instrument."

From the *Sunday Inter-Ocean*, Chicago, Ill., Nov. 18.

## FESTIVAL OF THE BANJOS.

Unique Musical Entertainment given in Central Music Hall.

There seemed to be nothing but banjos in town last night. Early in the evening lithe young men in evening dress were seen alighting from cabs and cars and wending their way to the stage door of Central Music Hall. They were afterwards seen tier on tier, filling the stage from which Chicagoans have heard everything from a simple song to a stately sermon. There seemed to be an undoubted interest in the advent of these banjo enthusiasts, for a very large and enthusiastic audience filled the hall, approving of a unique entertainment in the form of a grand banjo festival. The festival was given under the auspices of the *Æolian Banjo Quartet*, with the assistance and co-operation of the *Jannotta Ladies' Quartet*, *Armour Institute Banjo Club*, *Eureka Banjo Club*, *Bowers' Mandolin Orchestra*, *Old Bachelors' Banjo Club*, *Oak Park Banjo Club*, *Englewood Banjo Club*, *Cincinnati Banjo Club*, *Manhattan Banjo Quartet*, *Northwestern University Banjo Club*, together with the banjo virtuoso, *Alfred A. Farland*; *Goodwal Dickerman*, elocutionist; *William A. Derrick*, soloist; *Henry Robson*, guitarist. A battery or band of banjos, a hundred strong, revealed a new power in the humble instrument that has grown so popular within the past few years, attaining a new dignity in the parlor, winning the caresses of fair young women's hands, furnishing an aesthetic pastime for the young men of our colleges. The programme last evening was interesting and varied. The ensemble playing of the big banjo orchestra under the direction of C. C. Rowden was excellent. Their selections were: *Vernet's Overture*, *Marteneaux Overture*, and a quickstep by *Farland*. The *Æolian Banjo Quartet*, assisted by *J. B. Corbett* (guitarist) and the *Bowers' Mandolin Orchestra*, also did pleasing and effective service; and the fine singing of the *Jannotta Ladies' Quartet* won flattering approval. The solo work of *Alfred A. Farland*, who occupies a unique position as a banjo virtuoso, attracted a great deal of attention and justly won much applause. The fact that a performer plays *Beethoven's sonata*, op. 30, *Bach's sixth violin sonata*, and *Mendelssohn's concerto*, op. 64, on a banjo, accompanying the piano part as written for the violin and piano, reveals new powers in the instrument once given entirely to plantation melodies. Mr. Farland is a graceful player, wonderful in his exploitation of technical resources, and gives a real singing tone, giving a new witchery to the banjo. While one does not care to have classical music interpreted through this instrumental medium, it furnishes an entertaining experiment.

The foregoing report, although rather a poor attempt at musical criticism, is of interest and an item of news.—ED.

Vess L. Ossman, the New York teacher and soloist, writing under date of Nov. 23d, says:—"I have received numerous letters from people who saw my name in your valuable paper. I write this to inform you (and I guess you know by this time) what a great sheet your *Journal* is."

Mr. Ossman reports business excellent, especially concert work.

## A Fine Club Piece

# "Imperial Mazourka"

BY THOMAS J. ARMSTRONG

Price, complete, \$1.50, 20 cts. each part

S. S. STEWART, Publisher.

Complete for Eight Instruments, arranged in the  
"Divided Accompaniment" System.

The instrumentation in this arrangement is as follows:—

Banjourine (solo part), first banjo, two second banjos, guitar, piccolo banjo, bass banjo and mandolin. This is the first arrangement to be published in the "Divided Accompaniment" form, and where a bass banjo and two second banjos can be had there is no doubt that this method is vastly superior in harmony and general musical effect to the other method of arranging music for clubs. Where the bass banjo is lacking, the guitar and one "second banjo" should be used.

This arrangement may also be used with good effect for four instruments only, viz:—banjourine which plays leading part, first banjo, having counter melody, mandolin or piccolo banjo and guitar. In order to bring out all the beauties of the musical arrangement, however, the entire eight parts should be rendered on their respective instruments, or seven parts, omitting the extra "second banjo." There are two "second banjo" parts which, when both are played, renders the harmony full and complete. These parts in order to designate them are marked as follows: *first second banjo* and *second second banjo*, or third banjo. These terms may sound a little singular, but where only one "second banjo" is used in a club, it is necessary that the part for the "first second banjo" should be used, and this explanation is made in order that the arrangement of instruments shall be understood before practicing.

## GEORGE BAUER

# MANDOLINS and GUITARS

AND BRANCH OFFICES OF

S. S. Stewart's Banjo Factory

1016 Chestnut Street

PHILADELPHIA, PA.

20 West 14th St., New York.



## P. W. NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR.

Continued from last number.

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## PASSING NOTES.

Passing notes are scale sounds which are found between notes essential to the harmony of a composition, but are not themselves essential to the harmony. When these notes are diatonic, they are called diatonic passing notes. When they are chromatic they are called chromatic passing notes.

Passing notes are generally found on the unaccented portions of the bar, but sometimes they are found on the subordinate accent.

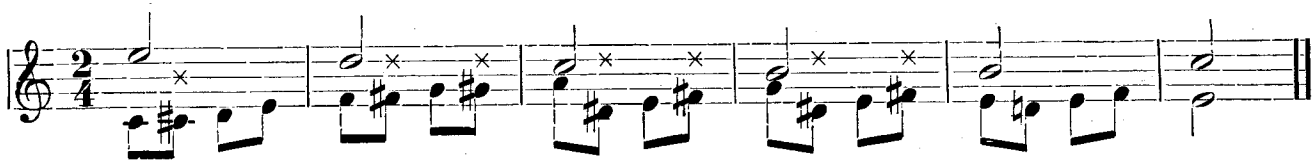
## Example of Diatonic Passing Notes:—

M. CARCASSI.



Passing notes are marked with a x.

## Example of Chromatic Passing Notes:—



Passing notes can never occur on the accented part of a measure. Passing notes in two or more voices can form passing chords. Passing notes are used in two or more parts, and can also be approached by skips. When chromatic unessential notes occur on accented portions of the bar, they are sometimes called auxiliary notes.

## TIERCE DE PICARDIE.

When the last chord of a composition in the minor key consists of a major common chord, this major chord is called the Tierce de Picardie. This way of ending a movement was very common in old church music.

## Example of Tierce de Picardie:—



## CADENCES.

A Cadence is the close of a musical sentence. Cadences are of three general kinds, *viz.*—Perfect, Imperfect, Interrupted.

Perfect cadences are subdivided into two kinds:—Authentic and Plagal. An authentic cadence is formed by a progression from the dominant of a key to its tonic.

## Example of Authentic Cadence.



A plagal cadence is formed by a progression from the sub-dominant of a key to its tonic.

## Example of Plagal Cadence.



The imperfect cadence is the reverse of the authentic cadence, and is a progression from tonic to dominant. This is sometimes called the Half-Close.

## Example of Imperfect Cadence



The interrupted cadence consists of a temporary delay of the perfect cadence.

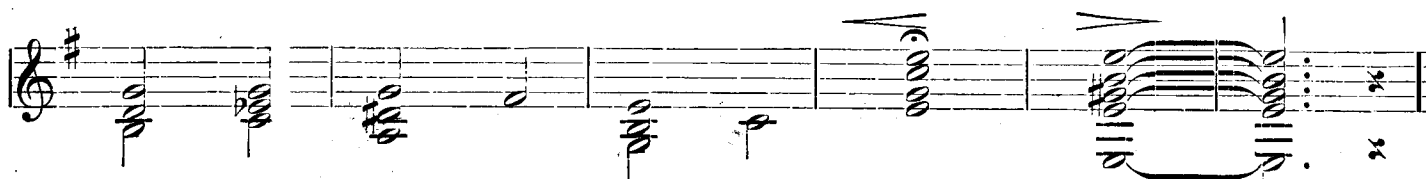
## Example of Interrupted Cadence:—



## THE ENHARMONIC CHANGE.

An enharmonic charge is a change of notation but not a change of sound.

## Example of Enharmonic Change:—



(Tierce de Picardie.)

When all the notes of a chord are altered, as follows, it is not considered an enharmonic change.



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## MODULATION.

Every key has certain allied keys called Relative keys or Attendant keys, which are as follows:—1st, The key of the dominant. 2nd, The relative minor of the dominant key. 3rd, The key of the sub-dominant. 4th, The relative minor of the sub-dominant key. 5th, The major key's relative minor.



We see from the example that A is the dominant note, therefore A major and F# minor are relative keys of D major. For the same reason the key of G major and E minor are relatives, remembering that they are the sub-dominant and relative. And B minor being the key's own relative minor, of course remains a related key.

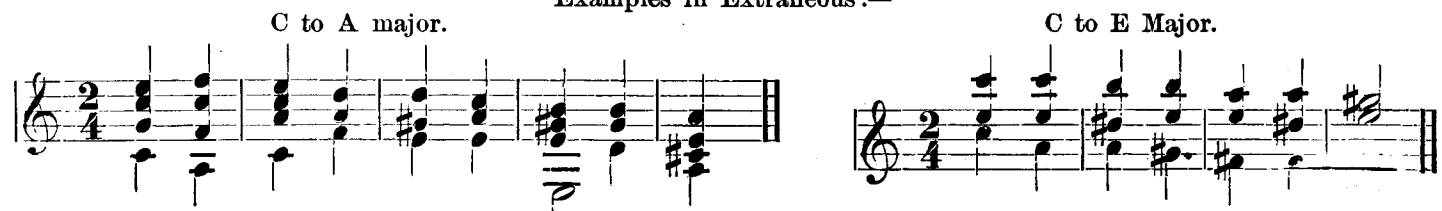
Modulation is the passing from one key to another. The simplest modulations are made to relative keys. When modulation is made by the use of attendant keys it is called diatonic or natural. When it is made by a more sudden change it is called chromatic or extraneous. When it is made by changing the notation of the chord, it is called enharmonic.

## Examples in Natural Modulation:—



The above examples show the modulations from the key of C to its relative or attendant keys with only one intermediate chord, the dominant seventh.

## Examples in Extraneous:—



The first six notes of any scale gives the key notes of the related scales. Example in A major: A, B, C#, D, E, F#.

Modulation through all the major keys by the use of the dominant seventh:—



## EXERCISE ON COMMON CHORDS.

In order that the progression of the parts may be seen plainer, I have used in these examples two treble staves. The treble and alto should be written on the top staff and the bass and tenor on the lower. The treble and tenor notes should have their stems upward, and the alto and bass downward, on their respective clefs.

When two parts or voices of a chord have one note, the stem should be turned, one up and one down; thus:—



Add an alto part to the following example, bearing in mind that consecutive fifths and octaves are to be avoided. When there are only three parts, it is called three-part writing. If necessary the *fifth* of a common chord may be omitted, the third can rarely be spared. These exercises are to be worked only by using common chords. The alto part should not go higher than the treble.

## Exercise No. 1:—

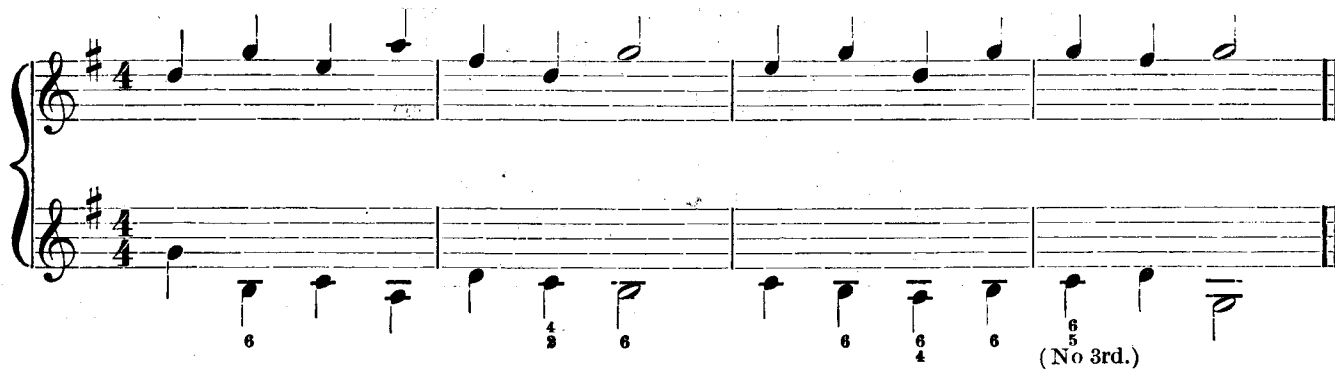


This example should be filled up thus:—



The student should work all exercises without looking at the answers furnished here. The examples here given can be worked different ways and yet be correct.

## Exercise No. 2. An alto part to be added.



The above exercise might be filled out as follows:—



# A. A. FARLAND AND HIS S. S. STEWART BANJO

THE ONLY BANJOIST TO MAKE A CONCERT TOUR  
OF THE UNITED STATES AND CANADA.



...AS A...

## BANJO VIRTUOSO

Elevating the Banjo to the same standard as the Violin or Harp. Read comments from the Press, in another part of the JOURNAL.

\*\*\*\*\*

N. B. Mr. Farland uses the S. S. Stewart "Special Thoroughbred" Banjo, having 10½ inch rim and 19 inch neck, with three octaves of frets. Make no mistake about the Instrument used by Farland.

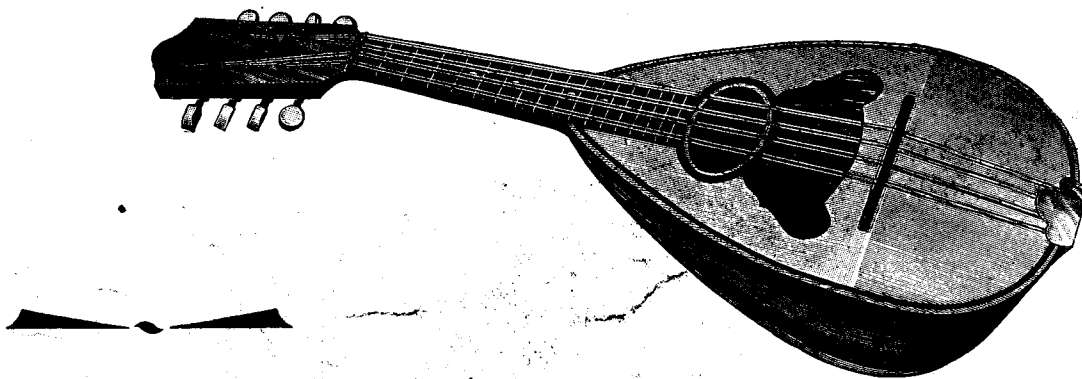




# The George Bauer Mandolin

STYLE, "SPECIAL," No. 18

PRICE, \$18.00



Medium size, highly French polished, thoroughly seasoned Rosewood and Mahogany body; "13 strips" colored wood inlaying around oval sound hole and front edge; Tortoise Shell guard plate in top; best selected Mahogany neck (thoroughly seasoned); rich, dark Rosewood fingerboard, inlaid with Pearl position marks; Ivory nut; thin Ebony bridge; strings carefully set; good American machine head; patent German Silver sleeve protector tail piece; fine tone; fully warranted. Price, \$18.00.

## MANDOLIN No. 18 A

Same description as above, but with inlaid pearl designs, in fingerboard and guard plate.

PRICE, \$25.00

Cases to fit these instruments will be furnished at the following prices:

Leather, \$5.00; Canvas, \$2.50; Cloth, \$1.00.

Address, **GEORGE BAUER**

Manufacturer of and Dealer in

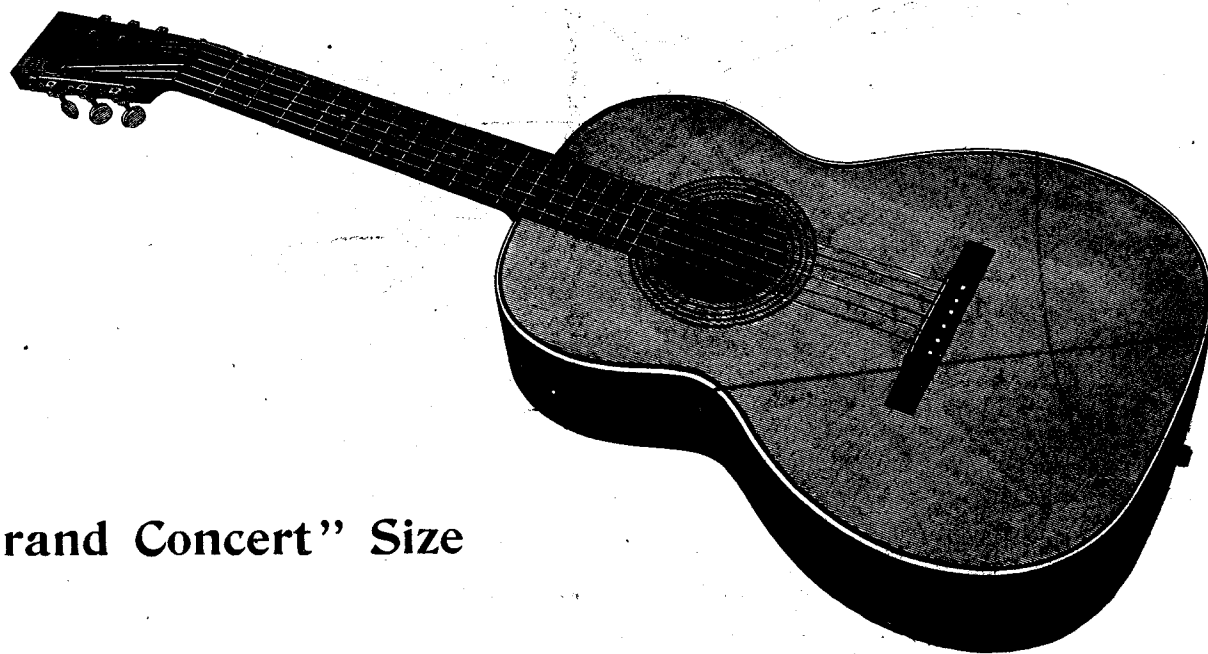
**FINE MANDOLINS AND GUITARS**

1016 CHESTNUT ST., PHILADELPHIA, PA.

20 WEST FOURTEENTH ST., NEW YORK.

# The George Bauer Concert Guitar

STYLE "B," PRICE, \$30.00




"Grand Concert" Size

THE SIZE AND DIMENSIONS OF THIS  
GUITAR ARE AS FOLLOWS

14 inches across lower part of body; 10 inches across upper part;  $4\frac{1}{4}$  inches deep, tapering down to  $4\frac{1}{8}$  inches; finger board,  $16\frac{1}{2}$  inches from nut to finish.

Body made of rich, dark Rosewood (selected), with three rings of ornamental inlaying around sound hole; rich inlaying around front edge; strip of ornamental inlaying down back and across side under end pin; white binding around top and back corners, outside of inlay; rich, dark Mahogany neck (thoroughly seasoned and warranted not to warp); convex Ebony fingerboard, with Pearl position marks and German Silver frets, very carefully inlaid; Rosewood veneer on front of head; best German Silver American machine head; highly French polished; deep, rich tone, and fully warranted in every respect.

 The above Guitar at \$30.00 is positively the finest instrument ever offered at the price. I can also furnish the same Guitar in standard size, at \$25.00, and in the "Medium Concert" size, at \$27.50.

**CASES.** Can furnish Cases to fit any of these Guitars at the following prices: Leather, \$6.50; Canvas, \$3.00; Cloth, \$1.00.

**Address, GEORGE BAUER**

Manufacturer of and Dealer in Fine Guitars and Mandolins

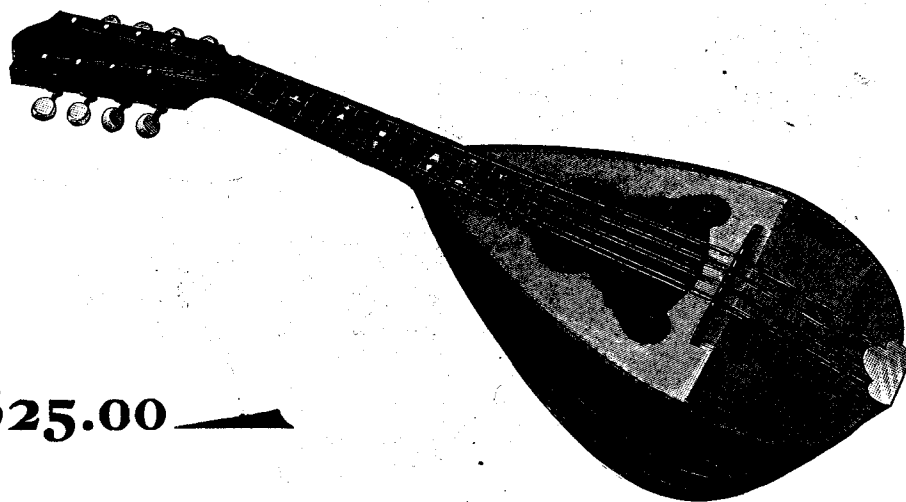
1016 CHESTNUT STREET, PHILADELPHIA, PA., and 20 WEST FOURTEENTH STREET, NEW YORK

# GEORGE BAUER MANDOLIN

~NO. 25~

Fine Tone, Fully Warranted.

IN EVERY RESPECT A BEAUTIFUL INSTRUMENT



Price, \$25.00

## DESCRIPTION.

Medium size body,  $8\frac{1}{2}$  inch fingerboard; thoroughly seasoned Rosewood body, 21 strips, with thin white inlay between strips; ornamental inlaying around oval sound hole and front edge; fancy shell guard plate in top; neck made of best selected Mahogany, thoroughly seasoned, with selected Ebony fingerboard, inlaid with fancy Pearl position marks; Ivory nut, Rosewood veneer on front of head, above nut; thin white strip around Rosewood cap and sides (making a very rich effect); thin Ebony bridge, with German Silver, fret; strings very carefully set, to render execution easy; best American machine head; patent German Silver sleeve protector tail piece.

... PRICE, \$25.00 ...

## MANDOLIN No. 25a.

Same description as above, but with handsomely inlaid Pearl designs in fingerboard, also in guard plate.

... PRICE, \$35.00 ...

# GEORGE BAUER,

Manufacturer of and Dealer in Fine Mandolins and Guitars,

1016 CHESTNUT STREET, PHILADELPHIA.

20 WEST FOURTEENTH ST., NEW YORK CITY, N. Y.

SCHOOL for the BANJO,

543 FIFTH AVENUE,

NEW YORK. April 10<sup>th</sup>/94

As certain manufacturers of inferior banjos are, without authority, using my name, I wish to publicly announce that I use the S. Stewart banjo exclusively - all statements to the contrary notwithstanding.

G. W. Gregory

Pittsburgh, Pa.,

3/1/94

To whom it may concern:

As several parties are, without my knowledge or consent, using my name to "foam" inferior makes of Banjos, I desire it distinctly understood that I use the S. S. Stewart Banjo exclusively. All statements to the contrary are false.

Alfred W. Harland



# The S. S. Stewart Three Octave "Banjo-Banjeaurine"

ADAPTED FOR LEADING PARTS IN BANJO CLUBS  
AND FOR SOLO WORK.

10 inch rim

14 inch neck

15½ inch fingerboard

22 frets—compass, 3 octaves

Pearl inlaid "positions"

.....Price, **\$30.00**

This is a handsomely finished instrument and possesses a brilliant tone. It is called the "**BANJO-BANJEAURINE**" to distinguish it from the eleven inch rim "Solo Banjeaurine," and to prevent its being confounded with our original "Imperial Banjeaurine." We have in the Banjo-Banjeaurine a small Banjo, with the advantage of a full three octave compass upon the fingerboard, which embraces 22 small German silver raised frets. The progress made by banjo organizations has created a demand for an instrument of this character, as the old style banjeaurine, (first introduced and named by S. S. Stewart, in 1885,) lacks sufficient compass to admit of its being used with ease for the expression of the high order of music now being rendered by some of our leading Banjo Clubs—especially when **solo parts** are introduced in the concerted selection. Here we have an instrument suited for solo playing as well as concerted music, and the rim being smaller renders the head not so susceptible to climatic changes. The accompanying engravings will give a fair idea of the general appearance of the instrument—both front and back views.

The **metallic neck fastener and adjuster** (patent) used on these instruments is something new, and while it gives greater strength to the neck and prevents the extension part of the fingerboard from touching the head and interfering with the vibration, it also serves as an adjuster to the neck and a regulator to the angle of the fingerboard. The adjuster is made of fine Bessemer steel; adds but three ounces to the weight of the instrument, and detracts nothing from its general appearance.

The finish and material used in these instruments is the same as in other Stewart Banjos of the same price, and it is therefore unnecessary to give further details. The Hamilton Banjo and Guitar Club and other leading organizations have adopted this style instrument. They can be ordered in fancy finish, and elaborately inlaid, at higher prices; \$40.00, \$50.00 and upwards.

N. B.—This instrument is fitted with the "old fashioned" style pegs, having a perfect fit, and sufficient inlaid work to give them a good appearance. The strain is somewhat greater upon the strings of this instrument than in the ordinary banjeaurine. The metallic non-slipping keys will, however, be substituted when so ordered.

**S. S. Stewart, Manufacturer, Philadelphia, Pa.**